

THE ETUDE

Music Magazine

031

Price 25 Cents

The Music School of The University of

Be It Known That
Mary Evans Wil

Having taken the required course and
Examinations is hereby granted

Bachelor of

With all the rights and priv

In Witness Whereof we have caused this
to be signed by the President of the U

Dean of the School of Music
our corporate seal
Fifteenth Day of
One Thousand

Allen Eastman, M.A.
DEAN OF THE FACULTY OF THE SCHOOL OF MUSIC

Secretary

Dr. H. Hilford, Ph.D.
PRESIDENT OF
THE UNIVERSITY



Vocal Gems

Secular and Sacred

THE WOODPECKER

By ETHELBERT NEVIN

Price, 50 cents-R. High Key-Range F. to F. Low Key-Range d to D.

Not too slow.

some - one tap - ping on the ma - ple tree, Tap, ti - py, tap, tap,

Andante

p

ROSES AFTER RAIN

By OLEY SPEAKS

Price, 60 cents-T. High Key-Range E and g. Low Key-Range c sharp to E.

Andante

Cheer your heart up sweet my hon - ey, Dark on hill and plain—

p

LET ALL MY LIFE BE MUSIC

By CHARLES GILBERT SPROSS

Price, 60 cents-T. High Key-Range F to a. Low Key-Range d to F sharp.

Moderato

And when the Great Mu - si - cian plays In notes of

mf

SEA GULLS

By THURLOW LIEURANCE

Price, 60 cents. High Key-Range d flat to g flat. Low Key-Range b flat to E flat.

Andante moderato

gray, Now sail - ing high to meet the day, Swift with

mp *f* *rit*

24054

I DO NOT ASK O LORD

By CHARLES GILBERT SPROSS

Price, 60 cents-T. High Key-Range E flat to a flat. Low Key-Range b flat to E flat.

Lord, — Lead me, O Lord, till per - fect day shall shine, thro'

f rit *marcato* *rit*

THE WORLD'S PRAYER

By CHARLES WAKEFIELD CADMAN

Price, 60 cents. High Key-Range d to g.

Maestoso

Prog - ress has taught the e - vil of our way, And Peace is

24904

O LOVE DIVINE

By GEO. B. NEVIN

Price, 60 cents-T. High Key-Range d flat to F. Low Key-Range a to C sharp.

Andante.
con esp.

When droop - ing pleas ure turns to grief, And trem - bling

BY THE WATERS OF BABYLON

By OLEY SPEAKS

Price, 60 cents-T. Low Key-Range a to D.

May my right hand — for get her

Ask for the FREE Booklet

"FOREMOST STANDARD SONGS"

This is a valuable aid to teachers and singers, giving the complete texts and portions of over 30 very successful songs by the best composers.

THEODORE PRESSER Co.

1712-1714
CHESTNUT STREET

PHILADELPHIA, PA.

THE ETUDE Music Magazine

Copyright, 1931, by Theodore Presser Co. for U. S. A. and Great Britain

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor
JAMES FRANCIS COOKE

PUBLISHED BY
THEODORE PRESSER CO.
1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

Assistant Editor
EDWARD ELLSWORTH HIPSHER

Vol. XLIX No. 6

PRINTED IN THE UNITED STATES OF AMERICA

JUNE, 1931

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



LEO BLECH

SKY'S "Oedipus Rex" and Pro-
le Pas d'Acier (The Age of
their first American perform-
age productions, when given on
at the Metropolitan Opera House
phia. Those participating were
phia Orchestra; the Princeton
Glee Club; Margaret Matzenauer,
se, M. Rudinov, Sigurd Nilssen,
ly as soloists and Wayland Rudd
der, for "Oedipus Rex;" and an
group of solo dancers and corps
assembled for the production of
composition named, Leopold
was the conductor.

SINGERS, take note! The gov-
Budapest has issued orders that
ngers at the Royal Opera shall
thirty dollars per night for men
five dollars for women. The
opean operatic managers recently
rule whereby singers in their
did not receive a nightly fee be-
hundred and fifty marks (about
the exception of the Vienna and
tivals when one thousand marks
5) will be allowed, and with a
xty-five hundred dollars for the

RAVINSKY is reported to be
Concerto for the Violin, which is
premiere when heard next au-
the Radio station of Berlin, with
shkin as soloist.

ROYAL PHILHARMONIC SO-
London, one of the oldest orches-
in the world, and to which be-
eternal honor of having relieved
of Beethoven in his last days, is
be in sore straits because of the
stral competition in that metrop-
the time when to sing or play
organization meant almost world
for the soloist.

T D'INDY the eminent French
celebrated on March 27th his
birthday. In honor of this event
Cantorum of Paris, of which he
under, planned a concert at the
el, at which M. d'Indy conducted
de la Cloche." In connection with
ations, the French Government
upon him the rank of Grand Offi-
Legion of Honor.

THE ROYAL ALBERT
HALL celebrated its gold-
en jubilee with a mam-
moth concert on March
29th, in which three of the
best-known orchestras of
London—the London Sym-
phony Orchestra, the
British Broadcasting Cor-
poration's Symphony Or-
chestra and the New
SARGENT (formerly Albert Hall)
Symphony Orchestra—
one gigantic instrumental group
hundred and seventy-five musicians
under the direction of Sir Henry
Adrian Boult and Dr. Malcolm
for the benefit of the Musicians'
Fund.

AMERICAN ROMANCE of the Wild
West is to be again the theme for operatic
treatment if the report is true as to Jaromir
Weinberger, composer the "Schwanda" pop-
ular in Europe. The libretto, by the com-
poser himself, is to be based on scenes in
Bret Harte's "Luck of Roaring Camp" and
"The Outcasts of Poker Flat." Wein-
berger's "Schwanda," with a libretto on a
Czech folk tale set to a popular musical score,
has had more than six hundred perform-
ances in Germany, since first performed in
1928 at Breslau.

VIENNA STAATSOOPER has
formed a committee under governmental
auspices for the creation of a Museum
of the Austrian State Theaters, to contain
memories of famous members of the two
theatres as well as costumes, statues, stage
designs and other interesting items.

CHARLES WAKEFIELD CADMAN'S
"Oriental Rhapsody" was received with un-
usual enthusiasm when recently on the pro-
gram of the Cincinnati Symphony Orchestra
with Fritz Reiner conducting.

BRAHMS' "RE-
QUIEM" was given a per-
formance at San Francisco
on March 18th, by the
Municipal Chorus of three
hundred voices, before an
audience of ten thousand
in the Civic Auditorium.
The San Francisco Sym-
phony Orchestra inter-
preted the instrumental
score, Reinald Werren-
rath and Gertrude Weide-
man were soloists, and the production was
under the direction of Hans Leschke.

RICHARD A. NORTHCOTT, eminent as
an English musical historian, biographer
of Bizet, Verdi, Wagner, Donizetti and
Gounod, and noted as a collector of musi-
calia, more particularly in its connection
with opera, died in London on January 22nd.
He spent his life in the atmosphere of the
Royal Covent Garden Opera House and
wrote histories of it.

HANNAH'S from North Scotland has
a performance on January 20th by the
Choral Union of Glasgow, Scotland, under
the leadership of Wilfrid Senior.

ALFREDO CASELLA conducted a pro-
gram of Italian music, mostly modern, by the
Royal Philharmonic Society of London, at
Queen's Hall on February 19th. As an Italian
conductor "he proved by far the most
successful of those who have visited us
recently," and he "made an excellent im-
pression with a three-movement symphony
by Ildebrando Pizzetti."

MME. MARGUERITE LISZT, a grand-
niece of the great pianist, was soloist at the
Concerts Colonne of Paris, when, on March
22nd, she sang a group of songs by Schu-
mann, Liszt and Rimsky-Korsakoff.

GEORGE WHITEFIELD CHADWICK,
Director Emeritus of the New England
Conservatory of Music, died suddenly on
April 4th in Boston, at the age of seventy-
six. Born in Lowell, Massachusetts, on
November 13, 1854, he finished his home
training in the New England Conservatory,
after which he studied with Reinecke and
Jadassohn at the Leipzig Conservatory,
where he and Theodore Presser were class-
mates for three years, and with Rheinberger
at Munich. Besides an active life as teach-
er and organist, he was a prolific com-
poser. His "Rip Van Winkle" Overture car-
ries the name far. A choral work, "Phoeni-
pirans" and a biblical lyric drama, "I
have been heard in concert form. His
positions for voice, piano, and other
instruments have had wide popularity.

RICHARD STRAUSS, it is rumored
about to give up his residence in Vienna
henceforth to divide his time between Be-
lin and his native Bavaria. He was born
Munich.

DAME ETHEL SMYTH'S "The Pris-
on" had its first performance in London
given by the Bach Choir on February 2
(it had been heard first in Edinburgh a
days earlier). The "prison" of this par-
ticular work is that "self from which I
try to escape;" and the score is evol-
ved from two ancient Greek melodies. The
work is reported to have aroused enthusiasm.

THE LOS ANGELES SYMPHONY OR-
CHESTRA favored home composers when
on its program of March 8th two move-
ments of Heinrich Hammer's "Symphony
Minor" and a "Slavonic Rhapsody" by
Alois Reiser had their world premiere
with Artur Rodzinski conducting. On the
program another American work, "S
of Pekin" by Henry Hadley, had its
first performance in Los Angeles.

JAROMIR WEINBERGER'S "Die ge-
liebte Stimme (The Beloved Voice)" has
had a successful premiere at Munich. Wein-
berger's first opera, "Schwanda," has had
hundreds of performances in the Euro-
pean opera houses during the last year
and is to be one of the novelties in the
next season's repertoire of the Metropolitan
Company.

LOUISE MURATORE, soprano, has
been appointed soloist of the Chicago Civic
Opera, under the direction of Biot, a native
southern France.

THE HOLLYWOOD BOWL series of
"Symphonies Under the Stars" will be
conducted this season by Walter Damrosch,
Sir Hamilton Harty, Pierre Monteux, and
Alfred Hertz. The opening program will
be on July 7th.

THE TENNESSEE STATE MUSIC
TEACHERS' ASSOCIATION which met in
Nashville, from March 31st to April 4th,
included in its very interesting program a
piano Playing Contest for students of var-
ious grades, and contests for Girls' Glee
Clubs and Boys' Quartets. The Association
also sponsored a Band and Orchestra Con-
test at Chattanooga on April 21st and 22nd.

"CARMEN," under the direction of Leo
Blech, has had a revival at the Danish cap-
ital. The libretto had been liberally revised;
and the Carmen for Copenhagen became "a
real working girl instead of a coquettish
maid, who spoke the simple language of
ordinary working folk" as a substitute for
the rather high-flown and poetic lines of cer-
tain parts of the original.

THE METROPOLITAN OPERA COM-
PANY management announces as novelties
for 1931-1932 the world premiere of Howard
Hanson's "Merry Mount;" the first Ameri-
can performance of Jaromir Weinberger's
"Schwanda, the Bagpipe Player," based on
a Czech folk tale, and Montemezzi's "La
Notte di Zoraima;" also revivals to be cho-
sen from Moussorgsky's "Boris Godounoff"
and "Khovantchina," Delibes's "Lakmé,"
Verdi's "Simon Boccanegra," Offenbach's
"La Belle Hélène" and Franz von Suppé's
"Donna Juanita."

THE GLEE CLUB OF NEW YORK
UNIVERSITY won first place in the Inter-
collegiate Glee Club Contest held on March
14th at Carnegie Hall. The club of Yale
took second prize; of Washington Uni-
versity, third; of Lafayette, fourth; and of
Union, fifth.

THE CINCINNATI MAY MUSICAL
FESTIVAL was held from May 5th to 9th,
with Eugene Goossens as conductor. Fea-
tures of the program were the Brahms "Re-
quiem" (in memory of Frank van der
Stucken so long leader of these Festivals),
Honegger's "King David," Pierné's "The
Children's Crusade," Delius's "Sea Drift,"
Mendelssohn's "Hymn of Praise," Act II of
Mozart's "The Marriage of Figaro" and
Act I of Wagner's "Tannhauser," the last
two in concert form. Surely a variety and
scope of works to try the mettle of both the
conductor and the famous Festival Chorus
of "The Queen City."

ISAAC VAN GROVE, Philadelphia born
and entirely educated in America, has been
appointed as one of the conductors of the
Chicago Civic Opera Company for 1931-
1932. Mr. Van Grove was an assistant
conductor of this organization during the Mary
Garden management and since 1927 has been
director of the Summer Opera at the Cin-
cinnati "Zoo." He is also the composer of
an opera, "The Music Robber," founded upon
an incident in Mozart's life.

M. REYNALDO HAHN,
the eminent composer, who
is a native of Caracas,
Venezuela, but long resi-
dent in Paris, was the
conductor of a concert by
the Philharmonic Orches-
tra of Paris, on February
4th at the Théâtre des
Champs-Élysées, for the
benefit of aged musicians.
At this event Mlle. Magda
Tagliafero was the soloist
in the premiere of a Concerto for Piano and
Orchestra by M. Hahn.



REYNALDO HAHN

(Continued on page 456)

SPECIAL INTRODUCTORY OFFER!

Open to All Music Lovers
Not Yet Subscribers to

THE ETUDE Music Magazine

3 Issues for 35¢

(Regular Price 75c)

JUNE, JULY AND
AUGUST NUMBERS

Three Delightful Summer Issues for less than half price!

To introduce THE ETUDE—extend its helpful, inspiring influence among music lovers everywhere—we will send the June, July and August issues to anyone not already on our list, for 35c! Imagine... for less than half the regular price, you can now enjoy THE ETUDE for THREE MONTHS. If you already subscribe, here is an opportunity you will welcome to introduce THE ETUDE to your musical friends.

An Opportunity For Teachers

"My pupils are all regular ETUDE readers" is the boast of many a successful teacher. By accepting this offer for your pupils, you can prepare the way to make YOUR class 100% ETUDE readers. Coming during the anxious vacation period, THE ETUDE will help maintain the musical interest of your pupils as nothing else can.

Act Quickly! This Offer Expires Soon!

Tear off Coupon below and mail with 35c TODAY. Write additional names on another sheet and attach. Stamps acceptable.

TRIAL OFFER COUPON

THE ETUDE Music Magazine
Theodore Presser Co., Pubs.
1712 Chestnut St., Phila., Pa.

Enclosed find 35c. Kindly send THE ETUDE for THREE MONTHS to:

Name.....

Street.....

City.....

State.....

In Canada Add 6c for Postage

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"



VOLUME XLIX, No. 6

JUNE, 1931

CONTENTS

World of Music.....	385
Editorials.....	391
Fame Overnight.....	Lily Pons 393
Music of June.....	A. M. Bonner 394
Why Modern Music is Modern.....	N. Slonimsky 395
Radio Musical Jargon Clarified.....	E. E. Hipsher 396
Physical Revitalization of the Musician.....	J. Media 397
Piano Study at Five.....	M. Cochran 399
Rage of the Rumba.....	C. A. Jettinger 400
Master Discs.....	P. H. Reed 400
Secrets of Staccato Touch.....	E. R. Kroeger 401
Three Costly Mistakes.....	H. Mynning 402
Critical Digest of Music.....	A. Rubinstein 402
Natural Octave Playing.....	F. Leonard 403
Music Supervisors' Forum Announced.....	404
School Music Department.....	G. L. Lindsay 405
Pageantry and School Music.....	L. M. Smith 405
Band and Orchestra Department.....	V. J. Gabel 406
Training Public School Bands and Orchestras.....	E. W. Nalbach 406
Teachers' Round Table.....	C. G. Hamilton 407
Playing the Piano by Touch.....	F. LaForge 408
Educational Study Notes.....	E. A. Barrell 437
Singer's Etude.....	F. Proschowski 438
Organist's Etude.....	440
Organ and Choir Questions Answered.....	H. S. Fry 442
Saving Time in Keeping up Pieces.....	A. M. Moon 442
Musical Books Reviewed.....	442
Violinist's Etude.....	R. Braine 444
Chamber Music.....	H. Stoddard 444
Care of the Violin.....	E. L. Winn 445
Violin Questions Answered.....	R. Braine 446
Educating the New Musical Public.....	451
Most Important Point in Singing.....	452
The Musical Awakening.....	J. Regneas 452
Questions and Answers.....	A. de Guichard 453
Clothespins or Hammers.....	G. H. Dart 456
Graded Courses and Prizes.....	F. Christiani 457
Junior Etude.....	E. A. Gest 458
Junior Educational Study Notes.....	E. A. Barrell 460

MUSIC

Fascinating Pieces for the Musical Home

Pastels.....	F. H. Grey 409
Twilight on the Hills.....	G. S. Schuler 410
Summer Days.....	W. Lautenschlaeger 412
Convent Bell.....	P. Valdemar 414
Polonaise.....	H. L. Cramm 415
Fairy Harp Song.....	E. Ketterer 416
All Souls' Day.....	F. Schubert 417

Master Works

Prelude Arabesque.....	J. H. Rogers 417
Valse Lyrique.....	E. Poldini 419

Outstanding Vocal and Instrumental Novelties

Caprice (Vocal).....	G. Klemm 425
Youth and Spring (Vocal).....	I. A. Steinel 426
Home Again (Vocal).....	G. M. Rohrer 427
Dance of the Imps (Four Hands).....	I. M. Ritter 428
Berceuse No. 2 (Violin & Piano).....	F. Renard 430
Chant Joyeux (Organ).....	E. H. Sheppard 431

Delightful Pieces for Junior Etude Readers

In the Cathedral.....	M. Adair 433
Valsette.....	R. N. Kerr 433
Little Wildflowers.....	M. L. Preston 434
Peek-a-boo! (Four Hands).....	H. L. Cramm 434
Little Snowman.....	W. M. Felton 435
Echoes of Seville (Rhythmic Orchestra).....	F. H. Grey 436

The contents of THE ETUDE has been indexed every month for many years in the "Readers' Guide to Periodical Literature," which may be found at any public library.

Information for Etude Readers & Advertisers

THE ETUDE MUSIC MAGAZINE

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

Entered as second-class matter January 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879. Copyright, 1931, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

\$2.00 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Panama, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada, per year. All other countries, \$3.00 per year.

Single copy, Price 25 cents.

Remittances

Remittances should be made by money order, bank check, registered letter or United States Postage stamps. Payment in letters is a risk the sender assumes.

Renewals

No receipt is sent for renewals since mailing wrapper shows the date to be paid.

Discontinuances

Owing to the educational character of THE ETUDE many do not wish to receive an issue. Therefore, the publisher is pleased to extend credit covering a subscription beyond expiration of period. Subscribers not wishing this please send a notice for discontinuance.

Advertisements

Advertisements must reach this office not later than the 15th of the second preceding month desired. Rates on application.

PROFESSIONAL DIRECTORY

EASTERN

BECKER GUSTAVE L. Pianist, Composer, Pedagogue
610 Steinway Hall, New York
(Method combines the Artistic and Scientific)

COMBS BROAD STREET CONSERVATORY OF MUSIC
Gilbert Reynolds Combs, Instructor
1327-31 South Broad Street Philadelphia

GUICHARD ARTHUR de. SINGING (from Rudiments to Proficiency)
LECTURER, 176 Huntington Avenue, Boston

NEW YORK SCHOOL OF MUSIC ARTS. Ralfe Lee, Director, 310 West 8th St.

RIESBERG F. W. Piano and Organ. Instruction based on personal teaching by Reinecke, Schumann, Liszt.
N. Y. School of Music, Tel. Circle 7-4500 113 W. 57th St. New York 4

STERNER RALFE LEECH—Vocal Instruction, Singing and Speech
New York School of Music and Arts, 310 W. 92nd Street Tel. School 1-1000 New York, N. Y.

VEON CHARLES Correspondence Instruction in Musical Theory, Harmony, Musical Composition and Musical Form.
Tuition for each course is Twenty Dollars, payable in advance—State Teachers College, College Park, Md.

SOUTHERN

CONVERSE COLLEGE
W. C. Mayfair, Dean, Spartanburg, S. C.

SHENANDOAH COLLEGE
CONSERVATORY OF MUSIC. Special instruction in Pipe Organ, Orchestra, Public School Music. Reasonable. In the heart of the Shenandoah Valley, Dayton, Virginia

WESTERN

AMERICAN CONSERVATORY. Instruction in Piano, Voice, Organ, etc. Kimball Hall, Chicago

CHICAGO MUSICAL COLLEGE. A University of Music. Accredited. Piano, Voice, Organ, Theory, P. S. M. 60 E. Van Buren St., Chicago

CINCINNATI CONSERVATORY OF MUSIC. Euclid Highland Ave. and Cincinnati, O.

DETROIT CONSERVATORY OF MUSIC. 3000 Students. 100 T. 5035 Woodward Ave. Detroit

KNOX CONSERVATORY OF MUSIC. Galesburg, Illinois. Catalog Free Wm. F. Bentley

NORTHWESTERN CONSERVATORY OF MUSIC. Band, Dramatic Art, Esther C. Benson, Miles City, Mont.

IF A
LIBERAL EDUCATION
IN MUSIC
IS WORTH \$2⁰⁰ TO YOU
You will want this Book

for
Every
Player

Every
Singer

Every
Radio
Listener

Every
Phonograph
Lover

NO. 28 The "WHOLE WORLD" Series
**WHAT DO YOU
KNOW ABOUT
MUSIC?**

**5000
QUESTIONS with ANSWERS**
RELATING TO MATTERS OF GENERAL MUSICAL INTEREST

Including
BIOGRAPHY NATIONAL MUSIC INDIAN MUSIC
HARMONY MUSIC CRITICISM DANCE MUSIC
COMPOSERS STRINGED INSTRUMENTS MUSIC HISTORY
THE PIANO PAINTING AND MUSIC MUSICAL FORM
THE ORGAN SHAKESPEARE IN MUSIC SACRED MUSIC
BAND MUSIC MUSIC MAGAZINES BOOKS ON MUSIC
FOLK SONGS PERCUSSION INSTRUMENTS CHORAL MUSIC
MUSIC TERMS RECORDED MUSIC THE ORCHESTRA
GRAND OPERA MUSIC COPYRIGHT CHAMBER MUSIC
LIGHT OPERA WIND INSTRUMENTS ART OF SINGING
and more than twenty additional subjects

A Liberal Education for Every Music Lover
D. APPLETON & CO.
NEW YORK & LONDON

**5291
important
FACTS
about**

Instruments
Orchestra
Chamber Music
Grand Opera
Light Opera
Singing
Sacred Music
Composers
Musical Theory
Dance Music

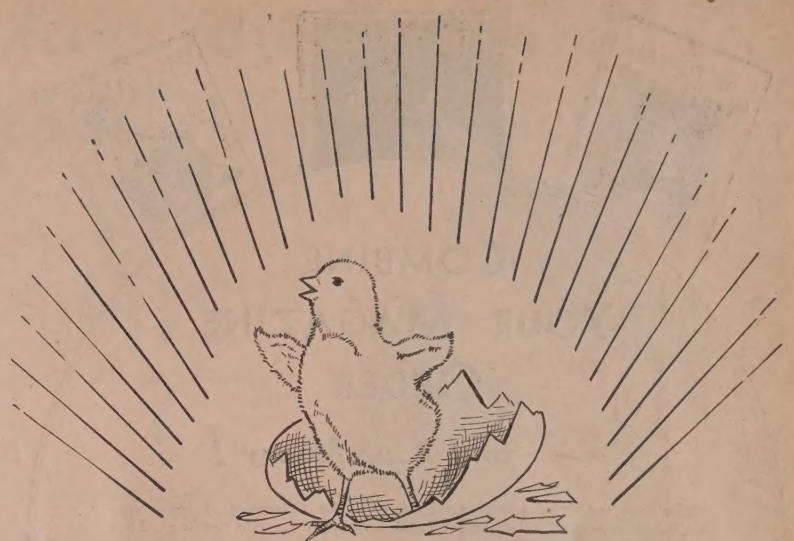
and
**50
other
Subjects**

Concise and definite information on all matters
connected with music. A summary of
all essential musical knowledge

PRICE IN BOARDS, \$2.00 -- CLOTH, \$3.00

*For Sale at all Music and Book Stores
throughout the World*

D. APPLETON & CO. 35-39 West 32nd Street
NEW YORK CITY



BRAND NEW!

"Middle C" Revised Edition

**MATHEWS'
STANDARD
GRADED COURSE
GRADE ONE**

Both Clefs from the Start

Melody Playing at Once

This New and Revised Edition presents a
thoroughly tested approach to piano playing for be-
ginners of all ages. It gives the pupil a good foun-
dation in an enjoyable manner, providing the most
attractive material for the beginner's development.

ADAPTABLE TO EITHER CLASS OR PRIVATE TEACHING

There is never any doubt as to the
materials to use for each stage of prog-
ress with the

**STANDARD GRADED COURSE OF STUDIES FOR THE PIANO
IN TEN GRADES** Compiled and Edited by W. S. B. Mathews.
Price, \$1.00 Each Grade.

**The Privilege of Examining
the New Revised Edition
is Offered Any Teacher** ➔

**THEODORE
PRESSER CO.**

1712-1714 CHESTNUT ST.
PHILADELPHIA, PA.

Everything in Music Publications

Date.....

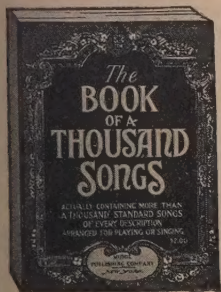
THEODORE PRESSER CO.
1712-1714 Chestnut St.,
Philadelphia, Pa.

Gentlemen:
Please send to me for examination a
copy of the REVISED EDITION OF
MATHEWS' STANDARD GRADED
COURSE—GRADE ONE, postage at my
expense. It is understood that I pay
for the book only if I use or keep it,
otherwise I may return it for full credit.

NAME.....

ADDRESS.....

WORLD - FAMOUS COLLECTIONS

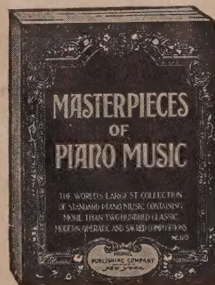


Book of a Thousand Songs

A collection of all the standard songs (words
and music) which everybody knows and loves.
Contains more than one thousand favorite home,
operatic, sacred, patriotic, sentimental, college,
plantation and many other kinds of songs. The
most complete collection in the world. 536 pages.
Beautiful green cloth edition, \$3.00. Paper edition,
\$2.00.

**Masterpieces of
Piano Music**

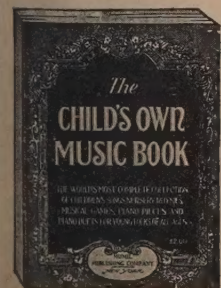
A collection of more
than two hundred well-
known compositions, including classic, modern,
light operatic and sacred numbers. Ideal for the
average player, as it contains all the music which
could be played in years.
536 pages. Beautiful red-
cloth binding, \$3.00. Paper
binding, \$2.00.



**The Child's Own
Music Book**

The most complete child's music book pub-
lished, containing nursery rhymes, songs, games
and a series of piano pieces and duets for juve-
niles. A book which can be used by children
of all ages. 536 pages. Beautiful blue-cloth
binding, \$3.00. Paper binding, \$2.00.

For sale where good music is sold. If your
dealer cannot supply you we will send postpaid on
receipt of price. Money cheerfully refunded if
not entirely satisfied. (NOT SOLD IN CANADA.)



The Muml Publishing Co., Inc. () Book of a Thousand Songs.
1140 Broadway, New York, N. Y. () Masterpieces of Piano Music.
Enclosed find \$..... for which () Child's Own Music Book.
please send the books checked. () PAPER () CLOTH
() PLEASE SEND FREE ILLUSTRATED FOLDER WITH CONTENTS.

Name

Address

City State



COMBINE YOUR MAGAZINE ORDER

— and Save Money !

Make your magazine money go farther. Take advantage of these special combination offers of THE ETUDE with your favorite reading. They SAVE you 25c up to \$1.25! Subscriptions are for one year each, may be new or renewal and each magazine may go to a different address. Order NOW—this convenient, money-saving way!

THE ETUDE PICTORIAL REVIEW.....	\$2.00	Both \$2.35
Regular price.....	\$3.00	Save 65c
THE ETUDE WOMAN'S HOME COM- PANION.....	\$2.00	Both \$2.75
Regular price.....	\$3.00	Save 25c
THE ETUDE WOMAN'S WORLD.....	\$2.00	Both \$2.25
Regular price.....	\$2.50	Save 25c
THE ETUDE OPEN ROAD FOR BOYS.....	\$2.00	Both \$2.35
Regular price.....	\$3.00	Save 65c
THE ETUDE CHRISTIAN HERALD.....	\$2.00	Both \$2.85
Regular price.....	\$4.00	Save \$1.15
THE ETUDE AMERICAN BOY.....	\$2.00	Both \$3.00
Regular price.....	\$4.00	Save \$1.00
THE ETUDE NORMAL INSTRUCTOR and PRIMARY PLANS.....	\$2.00	Both \$3.35
Regular price.....	\$4.00	Save 65c
THE ETUDE COLLIER'S WEEKLY.....	\$2.00	Both \$3.50
Regular price.....	\$4.00	Save 50c
THE ETUDE PHYSICAL CULTURE.....	\$2.00	Both \$3.65
Regular price.....	\$4.50	Save 85c
THE ETUDE HYGEIA.....	\$2.00	Both \$4.00
Regular price.....	\$5.00	Save \$1.00
THE ETUDE AMERICAN MAGAZINE.....	\$2.00	Both \$4.25
Regular price.....	\$4.50	Save 25c
THE ETUDE GOOD HOUSEKEEPING.....	\$2.00	Both \$4.25
Regular price.....	\$4.50	Save 25c
THE ETUDE McCALL'S PICTORIAL REVIEW.....	\$2.00	All \$3.25
Regular price.....	\$4.00	Save 75c
THE ETUDE AMERICAN BOY PICTORIAL REVIEW.....	\$2.00	All \$4.35
Regular price.....	\$5.00	Save 65c
THE ETUDE AMERICAN MAGAZINE WOMAN'S HOME COM- PANION.....	\$2.00	All \$4.75
Regular price.....	\$5.50	Save 75c

THE ETUDE McCALL'S.....	\$2.00	Both \$2.35
Regular price.....	\$3.00	Save 65c
THE ETUDE BETTER HOMES AND GARDENS.....	\$2.00	Both \$2.25
Regular price.....	\$2.60	Save 35c
THE ETUDE PATHFINDER.....	\$2.00	Both \$2.35
Regular price.....	\$3.00	Save 65c
THE ETUDE AMERICAN HOME.....	\$2.00	Both \$2.50
Regular price.....	\$3.00	Save 50c
THE ETUDE PARENTS' MAGAZINE.....	\$2.00	Both \$3.00
Regular price.....	\$4.00	Save \$1.00
THE ETUDE JUNIOR HOME.....	\$2.00	Both \$3.25
Regular price.....	\$4.50	Save \$1.25
THE ETUDE BOY'S LIFE.....	\$2.00	Both \$3.50
Regular price.....	\$4.00	Save 50c
THE ETUDE RED BOOK.....	\$2.00	Both \$3.65
Regular price.....	\$4.50	Save 85c
THE ETUDE NATURE MAGAZINE.....	\$2.00	Both \$4.00
Regular price.....	\$5.00	Save \$1.00
THE ETUDE CHILD LIFE.....	\$2.00	Both \$4.25
Regular price.....	\$5.00	Save 75c
THE ETUDE COSMOPOLITAN.....	\$2.00	Both \$4.25
Regular price.....	\$4.50	Save 25c
THE ETUDE OPEN ROAD FOR BOYS BETTER HOMES AND GARDENS.....	\$2.00	All \$2.90
Regular price.....	\$3.60	Save 70c
THE ETUDE PICTORIAL REVIEW AMERICAN HOME.....	\$2.00	All \$3.25
Regular price.....	\$4.00	Save 75c
THE ETUDE McCALL'S WOMAN'S HOME COM- PANION.....	\$2.00	All \$3.35
Regular price.....	\$4.00	Save 65c
THE ETUDE CHRISTIAN HERALD PICTORIAL REVIEW.....	\$2.00	All \$3.85
Regular price.....	\$5.00	Save \$1.15
THE ETUDE COSMOPOLITAN GOOD HOUSEKEEPING.....	\$2.00	All \$5.75
Regular price.....	\$7.00	Save \$1.25

ADD TO ANY COMBINATION

\$1 for 1 Yr.; \$1.50 for 2 Yrs.; \$2 for 3 Yrs. PICTORIAL REVIEW
\$1 for 1 Yr.; \$1.50 for 2 Yrs.*; \$2 for 3 Yrs.* LADIES' HOME JOURNAL
\$2 for 1 Yr.; \$3.50 for 2 Yrs.*; \$5 for 3 Yrs.* SATURDAY EVENING POST
\$1 for 3 Yrs. COUNTRY GENTLEMAN. *In United States Only

— Canadian and Foreign Postage Extra —

Send All Orders Directly To:-

THE ETUDE MUSIC MAGAZINE

* Theodore Presser Co., Publishers *

1712-1714 CHESTNUT STREET, PHILADELPHIA, PENNA.

Choirmaster's Guide

FOR THE MONTH OF AUGUST, 1931

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
SECOND	PRELUDE Organ: MelodieGluck Piano: Morning Glory.....Preston ANTHEMS (a) Oft in Danger, Oft in WoeShelley (b) Father AlmightyVerdi (Men's voices) OFFERTORY Come, Jesus, Redeemer.....Hammond (Duet) POSTLUDE Organ: March-ScherzoKohlmann Piano: Marching Home.....Roeckel	PRELUDE Organ: At Evening.....Kinder Piano: Farewell to Naples.....Bohm ANTHEMS (a) Come, Come unto Me.....Kern (Men's voices) (b) RecessionaldeKoven (Women's voices) OFFERTORY By the Waters of Babylon.....Speaks (Alto solo) POSTLUDE Organ: Romance in A.....Licurance Piano: Melody at Twilight.....Atherton
	PRELUDE Organ: Chant sans Paroles.....Becker Piano: Angelic Harps.....Sartorio ANTHEMS (a) Fear not Ye, O Israel.....Roberts (b) Great Jehovah, King of Glory.....Lee OFFERTORY Give Me a Heart.....Risher (Soprano solo) POSTLUDE Organ: AlleluiaDiggle Piano: Fanfare Militaire.....Kern	PRELUDE Organ: Evening Prelude.....Read Piano: An Old-Fashioned Garden Porter Steele ANTHEMS (a) How Beautiful upon the Mountain Woelkt (b) Guide Me, O Thou Great Jehovah Geibel OFFERTORY Only Waiting.....Williams (Duet) POSTLUDE Organ: Vesper Recessional.....Schuler Piano: ElevationFloersheim
	PRELUDE Organ: MelodyCrosse Piano: Andante Cantabile (Quartet Op. II).....Tchaikowsky ANTHEMS (a) King of Kings.....Shelley (b) Jesus, the very Thought of Thee Roberts OFFERTORY He Showed Me the Way.....Forman (Baritone solo) POSTLUDE Organ: Grand Choeur in C...Maitland Piano: Processional MarchParker	PRELUDE Organ: SerenadeDemarest Piano: Duet, Op. 38, No. 6.Mendelssohn ANTHEMS (a) Lead Me, O Lord.....Harris (b) O King of Saints.....Stults OFFERTORY Where Love is.....Wooler (Tenor solo) POSTLUDE Organ: WillowsDiggle Piano: FaithMendelssohn
	PRELUDE Organ: PreludeVodorinski Piano: PreludeVodorinski ANTHEMS (a) Lead On, O King Eternal..Marzo (b) Let the Righteous be Glad..Baines OFFERTORY Behold, the Master Passeth By Hammond (Tenor solo) POSTLUDE Organ: Entree du Cortege.....Barrell Piano: Walter's Prize Song Wagner-Schutt	PRELUDE Organ: Altar Flowers.....Lacey Piano: ConsolationMendelssohn ANTHEMS (a) O Light of Life.....Kountz (b) Lift up Your Heads.....Hopkins OFFERTORY Be Near Me, Father.....Felton (Alto solo) POSTLUDE Organ: MeditationBerwald Piano: Souvenir of Antwerp.....Owe
THIRTEENTH	PRELUDE Organ: AdorationRockwell Piano: RomancetteSaar ANTHEMS (a) The Lord is My Shepherd..deLeone (b) The Lord My Pastures shall PrepareDale OFFERTORY The Shepherd Boy.....Marks (Organ solo) POSTLUDE Organ: PostludeHeller-Mansfield Piano: RomanceSchuler	PRELUDE At Sundown.....Bennett (Violin, with organ or piano accept.) ANTHEMS (a) The Lord Taketh Joy.....Baines (b) Lord, We Come before Thee Now Hosmer OFFERTORY To a Wood Violet.....Felton (Violin, with organ or piano accept.) POSTLUDE Organ: A Song in the Night.Sheppard Piano: On the Lake.....Williams

Anyone interested in any of these works may secure them for examination upon request.

Can We Help You in New York?

THE ETUDE invites its friends and friends of the Theodore Presser Company, particularly visitors to the Metropolitan, to visit its New York Office in Steinway Hall. We want to be of service to you. Examine the latest Theodore Presser novelties. Address

THEODORE PRESSER COMPANY, Steinway Hall, (57th St. and 6th Ave.) New York City, N. Y.

Home Office to which all business mail must be sent:

THEODORE PRESSER COMPANY, 1712 CHESTNUT STREET, PHILADELPHIA, PENNA.

Add to Your Repertoire of Worth-While Piano Solos

Summer Spare-Time Affords Teachers and Accomplished Pianists Splendid Opportunities for Acquiring a Larger Repertoire



WE SUGGEST:—

Minuet a l'Antico
By W. C. E. Seeboeck (Grade 5) Price, 50c

Barcelone Endormie
By Felix Fourdrain (Grade 4) Price, 40c

By the Waters of Minnetonka
Piano Transcription
By Thurlow Lieurance (Grade 6) Price, 60c

American Indian Rhapsody
By Preston Ware Orem (on Themes Suggested by Thurlow Lieurance) (Grade 8) Price, \$1

Ducks in the Pond (Barn Dance)
By James H. Rogers (Grade 5) Price, 40c

Air de Ballet
By Walter Spry (Grade 5) Price, 50c

Nocturne - Complaint
By Josef Hofmann (Grade 5) Price, 30c

In Leafy Bower
By Maurice Pesse (Grade 5) Price, 60c

March Carillon
By Howard Hanson (Grade 5) Price, 50c

Dansons la Valse
By Louis Victor Saar (Grade 6) Price, 35c

Ocean Murmurs
By Edvard Hesselberg (Grade 8) Price, 75c

Polichinelle
By Edna Bentz Woods (Grade 8) Price, 75c

Feux-Follets
By I. Philipp (Grade 7) Price, 50c

To a Comedian
By Charles Wakefield Cadman (Grade 6) Price, 40c

Fantaisie Rhapsodique
By Mana-Zucca (Grade 6) Price, 75c

A Bit of Cairo
By Mrs. H. H. A. Beach (Grade 4) Price, 50c

An Old Palace (Nocturne)
By James Francis Cooke (Grade 4) Price, 40c

The Passionate Prelude
By Ione Pickhardt (Grade 4) Price, 50c

Beneath the Elms
By Gordon Balch Nevins (Grade 5) Price, 40c

Valse Gracile
By Zoltan de Horvath (Grade 7) Price, 65c

Examination Privileges Cheerfully Granted on Any of the Above Numbers

PHILADELPHIA
THEODORE PRESSER CO.
1712 CHESTNUT STREET

SPECIAL NOTICES AND ANNOUNCEMENTS

FOR SALE or WANTED

EXPERIENCED LADY PIANO TEACHER wishes position in University Music School. Graduate Chicago Musical College. Special work—Sherwood Music School. Year Music Esthetics—University Pennsylvania. Location preferred Central, West, or Canada. Address L. M. care of THE ETUDE.

FOR SALE: Classical violin music and musical Encyclopedia. L. P. care of ETUDE.

ANNOUNCEMENTS

RESPONDENCE SINGING COURSE. Small Monthly Payments. Wooler, 1511 Boone Court, Lakeland, Fla.

MUSIC COMPOSED to your words—melodies harmonized—Manuscripts corrected and prepared for publication. R. M. Stults, composer "Sweetest Story Ever Told" and other works. Address Ridley Park, Pa.

MUSIC COMPOSED; transposed, arranged and copied. Special songs and sketches written. Alexander Seymour, 6 W. 128th Street, New York City.

TEACHERS—There is absolutely no expense for a small class. Write for information of how others have secured from ten to twenty extra pupils. Associated Studios, Medford, Oregon.

EVANGELISTIC PIANO-PLAYING. Practical home-study course \$3. Tom Ellis, publisher, Cedar Grove, North Carolina.

SONG WRITERS—We compose music, arrange, write lyric, publish. Revise your song at small cost. Write us today. Fidelity Studios, 431 S. Wabash, Chicago.

PIANISTS—NOW YOU CAN PLAY Broadway's favorite song hits in genuine player roll style arranged by recording artist for Q. R. S., Imperial and U. S. rolls. Popular Song Hits O' the Month Club offers 2 to 4 latest song hits monthly with "breaks" and "tricks" for verse and chorus, grades 3 to 6. Two songs and "break" sheets \$1.00, 4 songs with "breaks" \$2.00 postpaid. Copy of "World's Famous Jazz Classics" included with first order. Club members throughout USA and Canada. Address: Sparks' School of Music, Box 116E, Norwich, Conn.

HARMONY AND PIANO course by mail. Rate very low. Monthly contest. Miss Annabel Coleman, 216 Main St., Flemington, New Jersey.

PIANO TEACHER'S NORMAL, without tuition, conducted by Oslaf Trygvasson, lecturer over the National Broadcasting System from WJZ on "Child Life in Music," sponsored by the Fine Arts Club of American Artists and Teachers. Two weeks sessions begin July 1st, July 15th, and August 1st in New York City, and August 15th in the Pocono Mountains. Normals in the mornings, sight seeing and boat trips in the afternoon, and concerts in the evening are the attractions. Board and room in distinguished New York Club only \$17.00 per week. For particulars address, Secretary of the Fine Arts Club of American Artists and Teachers, 75 West 50th Street, New York City.

NEW PIANO TRANSCRIPTION OF Easy Piano Version **TREES**

By Oscar Rasbach
Arranged by Carl Deis



In response to insistent demand we have just published an easier piano arrangement of the well-known song "Trees," transcribed by Carl Deis. For those wishing a concert version of this song for piano, a more difficult transcription is also available.

Easy Piano Version, 40 cents

Concert Piano Version, 45 cents

G. SCHIRMER, Inc.

3 EAST 43rd STREET

NEW YORK

Are You Powdered to YOUR Satisfaction and HIS ?

Your powder! What would you do without it! Yet usual powders do have their faults — don't they? They fail — so often. Soon after powdering the distressing shine is back — just the right velvety beauty is lacking — or the fragrance does not altogether please. Still you must use powder.

BE ASSURED OF THIS: once you try Princess Pat — with its exclusive base of soft, caressing almond — you will say, not that you couldn't get along without powder, but that you couldn't get along without Princess Pat powder.

Just the Invisible Beauty You've Longed For It has been every woman's dream to discover a powder that would velvet the skin, impart patrician beauty, yet — as powder — remain invisible. You have dreamed of this magic powder, longed for its cool, delightful "feel," visioned its perfection! But have you found it? Yes, if you've used Princess Pat; no, if you haven't.

How, you may say, can one powder be so different? Ah, but that's the story. There is no other powder in the world like Princess Pat. The fine domestic powders are not like it; the expensive imported powders are not like it.

The Exclusive Almond Base is the Chief Difference

Usual powders are made with a base of starch. Princess Pat does not criticize. But believes the more costly, the more soothing, clinging almond infinitely superior. Millions of women using Princess Pat believe this, too. For Princess Pat goes on like a caress, as softly as a rose brushed across the cheek. It has a certain "pliancy." Thus when you smile,



Princess Pat remains supremely smooth over the smile lines. It is as though nature had given you a new and perfect skin. Of course it clings longer than any powder you may try.

Keeps Skin Healthy — Combats Blemishes You really select powder for immediate beauty, for make-up that is perfection itself. This perfection Princess Pat gives. But, in addition, the almond base is good for your skin. Think of that, when you recall that some powders parch and dry the skin. Princess Pat, on the contrary, soothes and softens, is delightful to the most sensitive skin.

Princess Pat prevents coarse pores — and blemishes. Its almond, held in contact hours and hours with the skin, is constantly bringing permanent beauty. And you'll definitely notice all these advantages.

Select your cherished weight, medium or light, in your favorite shade, and let Princess Pat delight you. Seven Shades: Olde Ivory, Flesh, White, Brunette, Ochre, Mauve, Summertan.

get this week-end set—SPECIAL

The very popular Princess Pat Week End Set for this COUPON and 25c (coin). Easily a month's supply of almond base powder and FIVE other delightful Princess Pat preparations. Beautifully decorated boudoir box.

Princess Pat

CHICAGO, U.S.A. (IN CANADA, 93 CHURCH ST., TORONTO)

For graciousness, beauty, savoir faire, complete your make up with Princess Pat exquisite rouge, eye shadow, truly indelible lip rouge. For alluringly clear, transparent skin, use Princess Pat creams, to cleanse, nourish, and refine skin texture.

PRINCESS PAT, 2709 S. Wells St., Chicago. Dept. A-1996

Enclosed find 25c for which send me the Princess Pat Week End Set.

Name (print).....

Street.....

City and State.....

WHERE SHALL I GO TO STUDY?

Established Teachers in Leading American Music Centers

Brooklyn

MRS. JOHN FRANCIS BRINES
Voice - Diction
Interpretation - Repertory
Apollo Studios 381 Carlton Avenue

R. H. WOODMAN
Teacher of Organ and Composition
131 HICKS STREET, BROOKLYN, N. Y.

Chicago

ANNA TOMLINSON BOYD
Piano—Keyboard Harmony—Normal
Training—Class Methods and Private
10th Floor, Kimball Building
Wabash and Jackson Aves., CHICAGO, ILL.

ROY DAVID BROWN
American Pianist and Teacher
Assistant and Successor to Emil Liebling
905 LYON & HEALY BLDG., CHICAGO, ILL.

Los Angeles

FRANZ DARVAS
Piano and Composition
1861 No. RODNEY DRIVE
LOS ANGELES, CALIF.

LAZAR S. SAMOILOFF
Voice teacher of famous singers
Beginners accepted
614 SO. VAN NESS, LOS ANGELES, CAL.
Tel. Washington 8294

New York

GUSTAVE L. BECKER
Pianist, Composer and Teacher
610 STEINWAY HALL
113 West 57th St., New York

FRANK J. BENEDICT
VOICE
Author of "Scientific System of Voice Culture"
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Write for Prospectus

WILLIAM S. BRADY
Teacher of Singing
137 WEST 86TH STREET, NEW YORK
Tel. Schuyler 3580

HERBERT BRAHAM
Teacher of Singing
113 W. 57TH STREET, NEW YORK CITY
Tel. Circle 7992

WILLIAM C. CARL, Dir.
Guilmant Organ School
51 FIFTH AVENUE, NEW YORK

WALTER CHARMBURY
Pianist and Teacher
611 STEINWAY HALL, NEW YORK

A. Y. CORNELL
Teacher of Singing
CARNEGIE HALL, NEW YORK

ALBERT von DOENHOFF
Pianist—Composer—Teacher
RES-STUDIO 251 W. 102D ST., NEW YORK
Tel. Academy 0057

TOWNSEND H. FELLOWS
Singing—Interpretation—Repertoire
716 STEINWAY HALL
113 West 57th Street, New York

ADELAIDE GESCHIEDT
Normal—Natural Voice Development
STUDIOS, 15 WEST 74TH ST., NEW YORK

New York

WALTER GOLDE
Teacher of Singing
113 WEST 57TH STREET, NEW YORK

ADDYE YEARGAIN HALL
Graduate Courses in Piano Class Instruction
SHERMAN SQUARE STUDIOS
160 W. 73rd Street, New York
Tel. Trafalgar 6700

EDWIN HUGHES
Concert Pianist
Summer Master Class, July 6th to Aug. 15th
338 WEST 89TH STREET, NEW YORK

Mr. & Mrs. HENRY H. HUSS
Piano and Voice Specialists
STEINWAY HALL
113 W. 57th Street, New York

New York

ALBERTO JONAS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH STREET, NEW YORK
Tel. Endicott 2084

(Frank) (Ernest)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 8993

ESTELLE LIEBLING
School of Singing
145 WEST 55TH STREET, NEW YORK

JOHN MOKREJS
Piano, Harmony
222 EAST 71ST STREET, NEW YORK

New York

JOSEPH REGNEAS
Teacher of Singing
135 WEST 80TH STREET, NEW YORK
Tel. Trafalgar 4386

CARL M. ROEDER
Teacher of Piano
607-608 CARNEGIE HALL, NEW YORK

FRANCIS ROGERS
Member of the American Academy
of Teachers of Singing
144 EAST 62D STREET, NEW YORK

(Samuel) (Patricio)
SHANKMAN CASTILLO
Pianist, Accompanist, Mexican Violinist
Teacher
Well Recommended by 10 years experience
Mme. Schumann-Heink in New York City
418 CENTRAL PARK WEST, NEW YORK CITY

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by
Emil Von Sauer and Josef Hofmann
Summer Class: June to Sept. Apply Now.
STUDIO, 7 W. 86TH STREET, NEW YORK, N. Y.

CLAUDE WARFORD
Teacher of Singing
4 WEST 40TH STREET, NEW YORK

R. G. WEIGESTER
The Weigester Studios of Vocal Music
Superior Instruction at Moderate Rates
STEINWAY HALL, NEW YORK

MARIA WILDERMANN
(Leshetzky)
Wildermann Inst. of Music
Piano, Violin, Voice, Harp, Cornet, Harmony, etc.
ST. GEORGE, S. I. (N. Y. City) Near Beaches

Philadelphia

LEWIS JAMES HOWELL
Baritone
Prepares you for Opera, Concert, Radio
1531 PINE STREET, PHILADELPHIA
Apartments for Students

W. WARREN SHAW
Author of "Authentic Voice Production"
Dir. Vocal Dept. Univ. of Vermont (July and Aug.)
Four Scholarships available
Presser Bldg., Phila. Carnegie Hall, New York

Pittsburgh

CHARLES N. BOYD
Pittsburgh Musical Institute
Piano and Theory
PITTSBURGH, PA.

San Francisco

ZAY RECTOR BEVITT
Author of "Piano Playing by Harmony Diagrams"
"Class Procedure for 40 Lessons" "New Approach
to Sight Reading" HOME STUDY COURSE
136 Funston Avenue, San Francisco

MRS. NOAH BRANDT
Scientific Piano Instruction a Specialty
3948 CLAY STREET
SAN FRANCISCO, CALIF.

St. Louis

DR. ERNEST R. KROEGER, Dir.
Kroeger School of Music
MUSICAL ART BUILDING
St. Louis, Mo.

SUMMER SEMESTER

The Educational Peak of Progressive Students

Cicero's famous saying, "As a field however fertile cannot be fruitful without cultivation, so is it with a mind without learning," seems particularly apt during the Summer season in America. The intensive summer music schools, which found their most active promotion in Chicago, now are spreading all over the world. Even in Europe, summer courses, which were looked down upon at one day as, "un peu de chaque chose, et rien du tout," are now given serious consideration.

If some summer schools have been blamed for superficiality, the student more often than the school has been guilty. The writer was in Paris one summer with a young man who had come abroad ostensibly to study musical theory. Far more of his time was spent in the sidewalk cafes, Montmartre, and Montparnasse than with his master. He came home denouncing the inadequacy of French musical tuition.

If he had stayed in the Missouri college town and continued real work there with the most excellent teacher he had, he would have done far better. Don't go to a city to study in a school or with a private teacher unless you realize that your time is limited and that you must make every minute count as a progress minute. Take reasonable time for rest and recreation; but set a goal and see to it that every day carries you nearer to that goal.

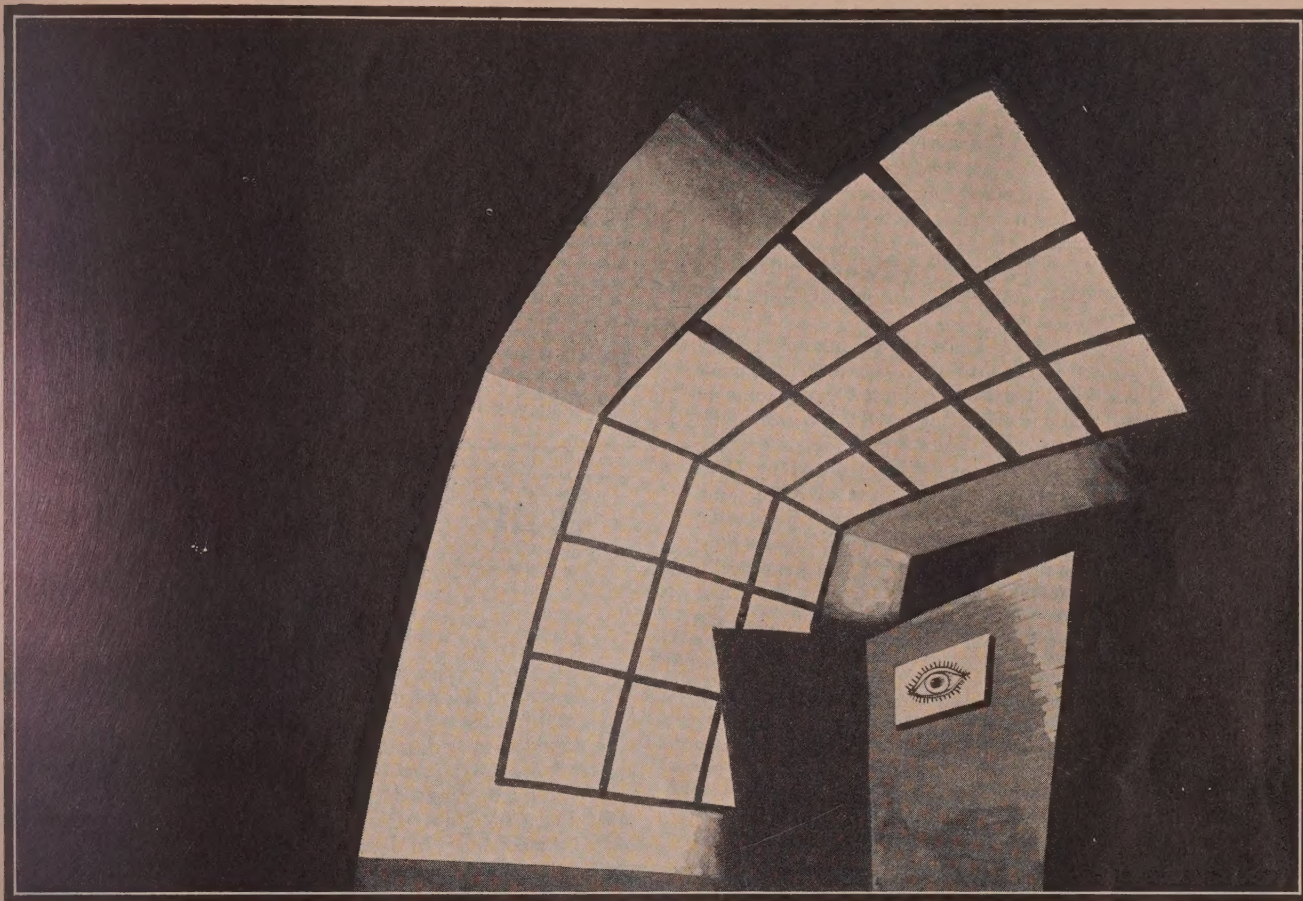
Successful men know that their success is usually due to putting forth just a little more effort than the other fellow; and the student, who makes his summer one of progress, instead of waste, stands a far better chance of ultimate success.

Music Study
Exalts
Life



Music Study
Exalts
Life

A MIDSUMMER NIGHT SERENADE



SCENE IN THE DOCTOR'S STUDY, SECOND ACT OF "WOZZECK"

High Tide in Opera

WHEREVER great waters flow one may find, at the river's edge in towns, marks written upon stones telling when the tide was highest and how high it surged. In every artistic field there are similar marks, like those left by Pericles in Athens, Velásquez in Spain, Rembrandt in Holland, Dante in Italy, Shakespeare in England, Bach in Germany, Molière in France, Tolstoy in Russia.

In opera the tidal marks are most conspicuous. Starting with "Dafne" (1597) of Jacopo Peri, he of the abundant hair, we pass to the "Iphigénie en Tauride" (1779) of Gluck, the "Don Giovanni" (1788) of Mozart, "Der Freischütz" (1820) of Weber, the "Tristan und Isolde" (1865)—or, if you will, "Die Meistersinger" (1867)—of Wagner, the "Boris Godounov" (1874) of Moussorgsky, and on to the opera "Falstaff" (1893) of Verdi and to the "Pelléas et Mélisande" (1902) of Debussy, each representing in a sense a great progressive step in the art of combining the play with song.

Naturally there are scores of other master composers whose works parallel these compositions in excellence, but they are not significant as pioneers. Perhaps, though, we have done an injustice in not including in the foregoing list Rossini's "Barber of Seville" (1816), Bizet's "Carmen" (1875) or Puccini's "Gianni Schicchi" (1918). Yet most musical authorities would be content with our original eight high water marks.

More and more we are coming to the opinion that the French Debussy, in his one successful operatic piece, came nearest to the goal toward which the little group of Florentines strove in seeking to revive the ideals of a forgotten Greek drama. This does not take one whit from the glory of the other great masters. It merely states a process in the evolution of a remark-

able art. Wagner, for instance, in spite of his transcendent conceptions, bound himself more or less arbitrarily by his scheme of the *leitmotif*. Every character, thought or mood had to be tagged with the theme which, in Wagner's imagination, best expressed that particular concept. But there is in this the danger of dealing with an element of the artificial, the contrived rather than the natural; and only the supreme genius of Wagner has succeeded in making it really feasible.

In "Pelléas et Mélisande" we have a remarkable drama following classic lines with extraordinary skill. Maeterlinck might have been born in Greece in the time of Euripides, so amazingly and so powerfully has he told his story, reaching a high peak in the fourth act and then proceeding to a marvelous climax in the fifth, in a manner that would have thrilled even so great a genius as Shakespeare.

Debussy then took this play (not a libretto especially fashioned) and gave it a musical setting of such dream-like texture that the tonal background seems inseparable from the words. Nor can one play the music apart from the drama with anything like the satisfaction that one derives when they are both heard together. At the end of the performance one has a most satisfying feeling of having heard an exquisite yet forceful setting in which the attention is never diverted by formal melodies but in which there are interminable beautiful concords artistically mingled with discords after the manner in which human existence itself proceeds. The medieval period of the play, the fanciful nature of the story and the music itself seem normal and natural, never distorting the imagination. Small wonder that many of the greatest minds in music concede that this is perhaps the greatest work one may see in the opera.

In America the high tide of operatic achievement among native composers was attained, according to general opinion, by Deems Taylor in his "Peter Ibbetson" which has been this year produced so beautifully and so brilliantly at the Metropolitan. This extremely gifted composer, largely self-taught, has created an exceptionally fine score in wholesome modern style. Also he has employed for the dream sections of the story a most ingenious device, that of having the solo singers accompanied by an *a cappella* chorus off stage, which markedly heightens the effect. All honor to Deems Taylor, for he has brought great honor to American music!

The high tide of cacophony in opera was unquestionably reached in America on March 19th with the presentation of Alban Berg's "Wozzeck" at the Metropolitan Opera House in Philadelphia. This was made possible through the artistic munificence of Mrs. Mary Louise Curtis Bok, through the progressive Philadelphia Grand Opera Company, ably managed by William C. Hammer, through The Curtis Institute of Music and, finally, through the genius of the conductor, Leopold Stokowski, who, with his incomparable Philadelphia orchestra of one hundred and sixteen men, completed an ensemble which naturally commanded the attention of musicians everywhere. The house was sold out and over one thousand orders for tickets were returned. Musical celebrities from everywhere attended this extraordinary *première*.

"Wozzeck" was first given at the Staatsoper of Berlin, in December of 1925. The composer was born at Vienna, February 9th, 1885. At first he was largely self-taught but later came under the tutelage of Arnold Schönberg and soon became his leading disciple. The drama itself was written by a little known German poet, chemist, zoologist and mathematician, Georg Büchner (who was born at Darmstadt, October 13, 1813, and who died in Zürich at the age of twenty-three). The manuscript of the play was found and published in 1879. The tale is a sordid story of a poor German soldier who, suspecting his mistress, kills her and then drowns himself. It is told with great dramatic power and is almost prophetic in its technic. Obviously such a theme would be ridiculous if treated in old-fashioned operatic idioms.

One cannot drape or festoon an ash can with ribbons or flowers, without making it absurd. Here is a dramatist who has segregated a section of life almost devoid of beauty, joy or loveliness. It is degraded, base and squalid. The theme, save for a few moments, is hideously ugly. In supplying for it probably the ugliest music ever written, the composer has been artistically consistent. With an adequate orchestral technic and much ingenuity, the orchestra is made to bang and shriek in conjunction with the howling of the singers who, save for a few phrases, seem to be yelling their parts in words spoken rather than sung.

Small wonder that many of the auditors, untrained in music, made comments like "a gorgeous cat-fight," "musical vomit," "a carnival in a madhouse." Millions heard sections of the opera over the radio and were duly horrified. Some noted musical observers, after calm reflection, failed to find anything vitally new or different from that which the Schönberg School has made familiar.

Yet the work was strikingly interesting and far more formal than a cursory examination of the score had suggested. The three acts, with fifteen scenes, and the stage decorations, imaginative and significant, by Robert Edmund Jones (one of which is presented herewith), passed rapidly, and, thanks to the iron discipline of Leopold Stokowski who had required one hundred and sixteen rehearsals, the performance was flawless. At least it appeared to be flawless, but the flood of discords was so incessant that only one who had memorized the score could tell whether the intonation was false or true.

We cannot shut our ears to "Wozzeck" and what is to come, and the opera certainly lays the foundation for much

curious speculation. Nor can we agree that life as a whole is cheap, contemptible, infamous, hideous and utterly wretched. We find far more of beauty and loveliness in existence than we do of squalor and horror. Life is a gorgeously fascinating experience or a drab tragedy, much depending upon the angle from which we look at it. Therefore we shall persist in seeking our greatest operatic joys in Mozart, Wagner, Puccini, Moussorgsky, Verdi and Debussy.

THE DAILY NEED OF MUSIC

THE Boston Post has seen fit to place a musical motto at the head of its first page, thus indicating the relation of music to present day life.

Good music knows no class; it appeals to all of humanity.—Hector Demarech.

The Boston Post

Copyright, 1931, by Post Publishing Co.

THURSDAY MARCH 19 1931

Established 1811.

HONOR TO AGE

THERE are certain life callings in which age is an asset far more valuable than youth. Experience, judgment, stability of life direction, mature conceptions of the decisions of others guided by ripened thinking—all these are the assets of age and are often the salvation of many a situation which otherwise might result disastrously. Youth, unwarned by age, often has a naughty trick of getting into very costly scrapes, some irremediable. In Japan, and for that matter throughout the larger part of Europe also, age commands far more respect than in America. The older statesmen in Japan, and, in Europe, such leaders as Clemenceau and Hindenburg are those to whom the nations turn for important decisions. Great security is gained by this.

Age is a priceless asset for the teacher who has preserved an alert contact with the development of his art. Leschetizky, Auer and many others have been extraordinary teachers in their advanced years.

In England particularly audiences have a kind of reverence for their former concert artists, which is often very touching. W. Somerset Maugham, in his notable biographical novel, "Cakes and Ale," writes: "Reverence for old age is one of the most admirable traits of the human race and I think that it may safely be stated that in no other country than ours is this trait more marked. The awe and love with which other nations regard old age is platonic; but ours is practical. Who but the English would fill Covent Garden to listen to an aged prima donna without a voice?"

Many years ago in London we were the house guest of a prima donna now long since passed from the earthly proscenium. We heard her practicing some songs in preparation for an appearance at Queen's Hall. Indeed we accompanied her in some of them. Her voice was so far gone that it was little more than a bark and a wheeze. We dreaded going to the concert to witness the terrible fiasco. Fiasco? Nothing of the sort. She sang in public quite as terribly as she had sung in private, and the audience nearly wrecked the hall with its applause. Not that they did not know fine singing, for they were familiar with the best. But, here was dear old Mme. ———, who had been heard by everybody's mother, grandmother and great grandmother, God bless her; and here she was still bravely holding the trenches with fine spirit! What gentleman could fail to respond to such an appeal?

Silly sentiment? Nonsense! Just pure Anglo-Saxon loyalty to age. We trust that a few centuries of American civilization will not strain this gallant attitude from our blood.

Fame Overnight!

An Interview With the Operatic Sensation of the Year

LILY PONS

PRIMA DONNA COLORATURA SOPRANO OF THE METROPOLITAN OPERA COMPANY

Secured by R. H. Wollstein

Twenty-six, Lily Pons rose to the star of first magnitude at the Metropolitan Opera Company. She is refreshingly spoiled by her success. She is type-French—slight, dark, youthful, chic, and extremely serious about her work. In the following article she sets the details of her life and her career.

Overnight! I wonder whether people realize just what that magic term means, whether the observer or the artist. His thoughts into the years of arduous work, and effort, and persistence back of that one glamorous night when the metamorphosis from unknown to star. To be frank, I must believe fame can come overnight; my own experience, and to me most surprising, came at the Metropolitan Opera in New York. But, upon closer analysis, only the bestowal of public acclaim comes from one day to the next. Preparation for that one night which the trick is a matter of years. In any case, I may say that that one night is a preparation all my life.

In granting this, I consider myself very fortunate. For I have, through the gift of my own, been endowed with many gifts. I am grateful for these and to develop them by tireless effort, the way to develop one's self artistically. "Fame overnight" is extremely glamorous and beautiful; but it can be brought to its peak only by the hardest and most intense work.

"Playing Theater"

MY life I have been both "music struck" and "stage struck," although I never had a singing lesson until years ago and then quite casually. As I "played theater" with my little friends. Organizing dramas and taking in them meant more to me than dolls and toys. When I early showed a love for music and began studying the piano and the science of music along with it, I found an avenue of expression which made my life quite complete. I am thankful for that early training when, not knowing of the possibility of a public career, the serious little music student I was to be pored over her theory and harmony, learning musical values for their own sake. I do not think that too much can be laid on a thorough musical education for singers.

My studies progressed satisfactorily, and, at fourteen, I was entered as a piano student in the Paris Conservatoire. I hoped, those days, to make the piano my profession and worked hard with that goal in mind. I should admit, I daresay, that all I have been determined to "arrive" before I dared dream of the success that has been so kindly accorded me, I turned my eyes on the topmost rung of the ladder and devoted every ounce of energy towards getting there. I have had to sacrifice most of the fun of a young girl's life to ambition, but I love my work and music so dearly that I can scarcely call it a sacrifice.

While I was at the Conservatoire a

serious illness overtook me; and since I have always been small and slight of build, my family judged me frail as well—a great mistake!—and took me home, to drop work and to rest. It seemed as though my great ambitions were to come to nothing; but deep inside me I never gave up. As soon as I was able, I practiced again and revived my old love for theatricals. In all this time, I had never given singing a thought except to hum about the house as any person must who loves music.

When I was able to do things again, my love for the theater gained the ascendant, and I got a tiny place, to play tiny parts, in the company of the eminent Max Derly. There I first tasted the delights of contact with an audience. I never gave up my piano practicing, but felt that if there was a career ahead of me at all, it lay in the theater. Then I married.

My husband had not the slightest objection to a public career for me, provided I could make it a distinguished career! Since there was nothing the least distinguished in playing small bits in a theatrical company, I came home. So a second time I

contented myself with living happily at home, and singing and playing for my own amusement. My husband took pleasure in hearing me sing; he said I had a pretty voice, and asked me, at last, whether I shouldn't like to have singing lessons, just for the fun of it. I accepted his offer with joy. Anything pertaining to music and music study was the delight of my life. And then, along with my first singing lesson, there came a surprise.

The First Singing Lesson

MY MASTER heard me sing and asked me with whom I had last studied, complimenting me upon my method. My voice, he said, was well placed and my breathing quite correct. He seemed amazed when I told him I had never had a singing lesson, that I could boast my first vocal instruction only after he had taught me something.

"But you sing naturally," he exclaimed. "Bien sûr," I replied, "it is natural for me to sing. I always sing. Even when I do things about the house. I love it."

"But I do not speak of natural likes or dislikes," he cried. "I speak of a natural voice!"

From him and for the first time, I learned that my case was not typical of that of the ordinary singer. I learned the significance of technicalities like voice placement, range, diaphragm breathing and correct head tones, and discovered that, by the mysterious workings of a kind Fate, all these things had been given me without my having to struggle for them. To perfect them, to develop them, to maintain them—for that I work. But to acquire them in the first place needed no effort from me.

At the time of that memorable first singing lesson, I was twenty-one years old—five and a half years ago. I thought that was by no means a late age to begin singing. Girls I knew had commenced their vocal studies at seventeen and eighteen. But they, I told myself, had Voices; they were headed for Careers; for them it was different. For me, a year or two more or less could be of no moment. I was singing only because I loved it and because my husband enjoyed hearing me.

Because of these unconscious gifts, though, I found myself as advanced after half a dozen lessons as the girls who had been studying for years. That was gratifying. Having got that far, I worked harder than ever. Then, when my master had gradually tested out the full extent of my range, he grew thoughtful.

The Highest Note

I SING high F-sharp with ease. My highest tone is the A-flat above it. As there is no music written to that, though, I have no occasion to use it. Massenet wrote the highest note ever known to be sung, in a cadenza for Sibyl Sanderson; it is high G*, I believe. But even if I do not sing my half of a tone above that, it is of the greatest use to me in developing notes below. Working down, mentally, from that high A-flat, I produce high F-sharp and high G with the ease of attack, the roundness and resonance of high C. Today I sing "Lucia" in its original key of F-sharp—a full tone higher than the E which is the highest it has ever been sung before. I do not mind speaking of this, because it is all perfectly natural for me. I did not know my range was unusual until my master told me so, and then, as I say, he became thoughtful.

"You should pursue your studies seriously," he said. "There is a career before you."

Naturally I was enchanted and hastened to discuss it with my husband. He made me the same terms as before. If I wished a career, very good; but he would permit only a career of distinction—nothing second-rate or half-way.

If I had worked diligently before, I may say I slaved now. Work, development and a glimpse of the goal ahead filled every moment of my life. No balls, no late parties, no noisy fun, no frolics which would tax the



LILY PONS

*Ellen Beach Yaw sang the E above this G, or a tenth above high C.—Ed.

strength or interfere with a strict regularity of life. *Never* a cocktail nor a cigarette. I strained every fibre to prove myself. I practiced all my master gave me and, when I felt that my voice needed especial building up, I invented vocal exercises of my own. In time, I went to Italy, to work at the great art of *bel canto*. I left the piano, except to accompany myself, and turned to the vocal library, arriving, at last, at the study of rôles. My preparation, intensive as it was, lasted only three years. When I was twenty-four, I made my operatic debut at Mulhausen with a success which encouraged me and which won my husband's consent to my making music my career.

A curious circumstance of my preliminary work is that I never worked at my medium register. I centered all my attention on developing my upper range (I shall talk of exercises and methods later) and found that the middle voice developed along with it. When my pure coloratura was in presentable form, I had a nicely developed medium range ready for me to work with.

Early Operatic Experience

I HAVE never shared in the routine of a small opera-company work for which European training is famous. I have never been a member of any company before coming to the Metropolitan. My operatic experience has been confined to one, three, five performances at Mulhausen, Marseilles, Liège, Milan and other cities of France and Italy, which have fine companies and charming tradition. I have never sung in Paris. My first company membership is with the greatest company of all! I had gratifying successes during my three years of operatic work in Europe, but, when the call came to go to the Metropolitan, I was dazzled! Of course that had been my dream, but when it came at last—it seemed too magical to be real. First and foremost, though, it meant work again. I immediately gave up all my summer's engagements and declined offers to sing in Chile, in Spain, and in Germany, in order to retire once more to Italy and begin anew the routine of intensive work and study. All the rôles which I had been singing in French had to be worked over in Italian, with the precision and care of new parts. And of course my work in exercises, vocalises, and stage *tournaire* went on. And then came the night when I appeared at the Metropolitan and tasted the glad experience of a fame which was kindly awarded overnight but which had been in preparation since the days of the serious little harmony student who played at theatricals instead of dolls.

Methods of Practice

THE EXERCISES I use are calculated to meet my own needs. I doubt that they represent any "school" of singing. Many of them I have conceived myself; many I have arrived at by the method of trial and discard. I firmly believe that each singer's studies should be adapted to suit his individual needs, regardless of whether or not they represent a system or a school which can be applied to the instruction of other students. Thus it is perfectly possible that the work which is best for my requirements might not be so well suited to another voice. It is well to discuss these individual technicalities with a reliable teacher. I am certain, though, that my methods cannot possibly harm anyone. I am glad to outline them for the readers of THE ETUDE.

I practice only for short periods at a time. Too much use at any one time tends to rob the coloratura voice of much of its freshness. My day's practice is made up of four or five periods from fifteen to twenty minutes each. I practice directly after I rise, again around eleven, again around one, and then perhaps once or twice more during the afternoon. This method breaks into my day, of course, but I prefer to follow the system which is best for my voice.

I sing all my exercises *mezzo voce*; never do I practice them in full voice. Again, the nature of the coloratura soprano is such that a constant and prolonged giving forth of too much voice robs it of its color and luster. My operatic rôles are the only work which I sing in full voice.

Before going into detail as to my methods of procedure, let me say that the singer's chief work is not done with the throat at all, but with the brains! I can get along with fewer hours of practice, perhaps, because I study and challenge every tone. Each note I produce is mentally fully composed and constructed before I draw breath for it. Hours upon hours of throat work are unavailing unless the wits are alert and challenging to everything that goes on. The singer must also have a quick, exact ear. It is only after the brain and the ear have paved the way for the notes which are to come that throat work can do any good.

Self-Directed Study

I PRACTICE without notes. There are no set exercises which I follow. I work at what I happen to need. Often enough I invent *vocalises* of my own, based on the intricacies of some cadenza, or simply following scales and standard exercises, but stressing something which is of especial use to me. I am always careful to watch for any point in my voice or technic which seems to need attention. I find, for my own needs, that this method is more intelli-

gent and is productive of better results than singing the same set exercises every day.

Every morning at nine I begin the day with perhaps five or ten minutes of scale work. I begin all my exercises on the G above middle C—I never go below that—and work my way up to my full range, singing first five notes and then octaves. I sing all my scales on the single syllable *non*.^{*} This nasal syllable pushes the voice forward and "arches" it into a fine roundness, which is neither nasal nor harsh. This scale work warms the voice for the exercises which follow.

I sing all my other exercises and vocalises on the one syllable of short *o*.^{**} I do not use *a* (*ah*) and I expressly avoid *e* (*ee*) in practicing. The *ee* sounds have the tendency to throw the voice back. I enunciate them clearly, of course, in all passages where they occur in the text, but, for the voice building exercises, I prefer to use only those sounds which give the best tone production.

Next come scales sung first in sharp *staccato* and, directly after, in a smooth, round *legato*. And then the trills. I begin with the simplest trill, progressing from one note to the next, working my way to clear trills of the interval of a third and even of a fourth, always carefully maintaining the pure trill character. This is excellent for the perfection of coloratura color and technic. Since this exercise requires a high, round, well-placed tone, I know that when the multiple trills go well, all is well with my voice.

Another excellent exercise is to attack a high note easily, without a suspicion of forcing, and to hold it through all degrees of volume, beginning with a *pianissimo*, swelling to a *forte*, and shading down again to a *pianissimo*, all with relaxation.

A Test for Correct Placement

I SING many scales and *vocalises* with closed lips, or humming. This exercise is very helpful, to me. Still, I counsel students to consult their masters before adopting it. It is one of the exercises I invented myself. It is calculated to bring the voice forward to a fine head tone, of full nasal resonance. But such a tone will result *only if the voice is well placed*. If there are any defects in voice placement, this exercise may tend to throw the voice back and cause harm. I use it as a check-up on myself. I hum a scale and suddenly, while I am singing, I close my nasal chambers by pinching my nostrils shut. If the tone stops short the moment the nos-

^{*}Madame Pons pronounces this exactly like the French word for *no*. The final *o* and *n* form a nasal sound, produced so that the lips and organs of speech are slightly apart when the sound is done. Its phonetic representation is *nô*.

^{**}Short *o*, as the *o* (without *r*) in *orphan*: also *o* in the French word *horrible*.

trils are closed, it is a proper head tone; release my fingers and the hummed continues; I pinch them together again and the tone stops. If the tone were to continue when I closed my nostrils, it would mean that it was not being produced in the head. And a throat tone is not desirable for the coloratura. *Never* do I use chest tone. *Never* do I press upon the diaphragm for the (mistaken) purpose of giving a tone force. This is a grave error; instead of making the tone more powerful, such forcing robs it of both color and volume. In the coloratura songs of all voices, freshness, luster, and nuance of light and color are essential.

So much for actual exercises. I *vocalise* and proceed to the songs or rôles on which I am at work. My voice comes to me and I rehearse every day some days more than once! In preparation for my Metropolitan performances, I rehearse as much as three times a day.

Rehearsal Routine

REHEARSALS in full voice, with attention and stage business, are invaluable, because the opera means more than singing alone. An intelligent operatic performance requires the most versified preparation. Taking adequate vocal equipment quite for granted, the stage business which needs as much care as in any dramatic rôle without singing. There are the languages. Then the characterization of the part to be played. There is the historical or mythical accuracy of the time and place which the rôle is set. A singer who would give her best to her public cannot afford to be haphazard in any of these. She must play her part, feel it, understand it, and, and infuse into her audience the very atmosphere surrounding the person she portrays—all in addition to the singing itself.

Personally, I take great pleasure in studying the history and manners of various epochs which form the background of my rôles. A knowledge of the history of the times helps one to feel and to portray the rôle with greater sympathy and intelligence. And accuracy in costume is an important factor in creating atmosphere. I take the greatest delight in my wardrobe and design all my costumes myself. Often it requires months of research among old plates and volumes to ascertain the correct details for the gowns and accessories of a part. But the work is extremely interesting, and it is my pride to that, when I appear before my public, to be able to give it an authentic picture of *Cherubino*, *Gilda*, *Lucia* and *Lakmé*! Pleasant as these tasks are, they are the less tasks, and demand a great expenditure of time, thought and energy. Too, help form the necessary, if invisible background of "fame overnight."

Music of the Months

By ALETHA M. BONNER

JUNE

PROGRAM FOR JUNE

1. Piano, Four Hands
Flower Melody (2).....Mari Paldi
2. Choruses
a-Laughing Roses
(Men's Voices).....James Francis Cooke
b-Mary Had A Little Bee
(Humorous).....J. M. Blose
c-Leafy June Is Here
(Women's Voices).....E. S. Hosmer
3. Reading: A Day In June from The
Prelude to Part I of "The Vision
of Sir Launfal"—Lines 33-56.
Lowell

4. Piano (1st and 2nd Grades)
a-Any June Day, From "Days and
Holidays".....Mary G. C.
b-June Magic.....Mrs. E. L. Ash
c-June Time.....Walter E. C.
5. Piano, Four Hands
Dance of the June Bugs (2)
George L. Spaul
6. Piano. (3rd, 4th and fifth Grades)
a-June Dawn.....Mary H. Br.
b-Morn in June.....E. S. Pl.
c-June Twilight.....Robert R. Be.
d-Night In June.....Gilbert R. Co.
e-Song of June (5).....F. R. W.
f-Valse Nuptiale (5).....Eduard Po.

(Continued on page 450)

Historic Foreword: In the old Latin calendar June was the fourth month. It was named for Juno, the great Queen of the gods and the patroness of marriage. From early Roman days the month was considered particularly propitious for the tying of marital knots, a superstition that has remained in force to the present time.

In the year of Romulus thirty days made up the month. Later it lost four of these, then regained three, and, when Cæsar began his calendar reform, an extra day was added, thus bringing it back to its former quota. The summer solstice occurs in June.

A time for brides and rose-buds, it is

also a season in which birds and bees are in their happiest mood. June bugs, too—those large brown beetles, members of a distinguished family and related to the "sacred scarabs" of ancient Egypt—wheel their clumsy flight into lighted rooms to bump in frolicsome *tempo* against the ceiling. And when radiant butterflies flutter from flower to flower with joyous animation—ah! how timely are James Russell Lowell's words:

*What is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays!*

Why Modern Music Is Modern

—And What, Please, is “Atonal” Music?
An Interview with

NICHOLAS SLONIMSKY

By LAURA REMICK COPP

The Etude and Modern Music

The historic position of THE ETUDE is that it should bring its readers constantly in contact with every possible thing in the field of music that might be of interest or information to them. This must be done without regard for the personal tastes or prejudices of the editors. We hear some music that is called “modern” which seems extremely delightful to us. Other modern music we have heard would result in certain suicide if we had to hear it constantly. So many curiosities have appeared in music calling themselves modernists that we are reminded of the jingle by Gillett Burgess,

I've never seen a purple cow
And never hope to see one,
But this I know and know full well
I'd rather see than be one.



IGOR STRAVINSKY
From a French Caricature



ARNOLD SCHÖNBERG
From a German Caricature

NICHOLAS SLONIMSKY, a Russian educated in Paris, has for years been affiliated with Serge Koussevitzky, Conductor of the Boston Symphony

It is art and uplifting, is ever new and therefore ever changing. Human creative this must be so, and it must create or die. So we, if we wish abreast of the times, must become acquainted with the best of the latest, in agreeing with that latest or not, whether we like it or not can not even be considered. We must learn modern music, know about and hear it, to qualify ourselves as judges.

Three principal chords of any key, formed on the first (I), fourth (IV) and fifth (V) of the scale—in the key of C, e, g, IV, f, a, c, and V, g, b, d—were exclusively until someone tiring of the oldness added another third to the V, making the V in C, for instance, g, b, d, f. Verdi was the inventor, musical historians tell us, and it is also says he turned the musical world upside down when he did so.

In the minor triads began to appear, chords on the second (ii), third (iii) and sixth (vi) degrees of the scale, and the diminished triad on the seventh degree, now there was a chord to be found on every tone of the scale. Alternations of major and minor came into vogue, and, when Wagner made a half step to the plain I chord, making c, e, g# (how could anyone play g# in the key of C, which had no sharps?), violent hissing greeted innovation. But by so doing, he made the richness of the ride of Brünnhilde and the aidens through the air in the opera “Walküre” so realistically thrilling that hearers accustomed themselves to

the dissonance and not only stood it but learned to like the combination.

Another third began to be added to all of the triads (a triad is a chord of three tones arranged in thirds), making seventh chords, and then the ninths appeared; some also used eleventh and thirteenth chords. The works of Debussy and Ravel are full of seventh chords and Cyril Scott used many of the ninths. That was one reason why their music was not understood at first. Now it has a quite every-day air, because our ears are attuned.

Stacking the Chords

IT SEEMED as though the end had been reached in the way of finding and building tone-groupings; but art can never stand still and is always seeking fresh means of expression. When folk could not think how to build anew, they began to put one chord on top of the other. And so we find super-imposed chords. Milhaud, a modern French writer, in his Brazilian dances uses this effect. And then something else manifested itself, the superimposing not only of chords but of keys—imagine it!—one upon the other.

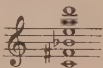
It had always been considered the correct thing musically to play in one key at a time, modulating, of course, to others for the sake of variety; but lo! here we have two keys used simultaneously, and the trick is called bi-tonality, or “two keys.” C and F# major, or any keys this same distance apart, seem to be the most euphonious ones to use together and form the favorite combination. As a consequence, in modern music it is quite usual to have one hand playing in one key and the other in another, the two keys being often unrelated.

Sometimes black notes will be used in the left hand and white in the right and

vice versa. This is found in music by Stravinsky, Ravel and Roussel.

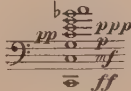
Putting several keys together or superimposing one upon the other was tried, and polytonality, several or many keys used at the same time, resulted. In bi-tonality and polytonality there is always the feeling of a definite tonic or tonal center that can be felt and heard, but in another way of writing, called atonality—or no key at all—no feeling of any definite center can be felt. This system takes the higher harmonics as a basis. A Russian, Scriabin, began writing in this manner, his *Désir*, Opus 57, being an example. He came forward with a new chord:

Ex. 1



and wrote music based upon it, which sounded very strange because our ears were not at all used to the harmony; but now his compositions are considered very lovely indeed. The reason we could not hear them with understanding or liking at first was because we were accustomed to chords built on the first overtones.

Ex. 2



That is, when low C is sounded other tones are thrown off from it, since each tone is compound and other tones—many, in fact, called harmonics—are sympathetically attached to it.

Music has until quite recently used the first five of these: c, g, c, e, g. If you play these familiar sounds, then the Scriabin chord by contrast, you will hear the difference in the making of music now and formerly.

Composition has been based on these first few harmonics, but ultra-modernists use the rest of them shown in the example and even those following, for there are others not given here. Composers are abandoning the first five harmonics to take up what are called the higher ones and building new chords in this way. Those writing in the atonal manner use the twelve semi-tones in the octave, c, c#, d, d#, e, f, f#, g, g#, a, bb, b#, as of equal importance, and in consequence their music has no feeling of key or tonal center. It may be called a very democratic way of conceiving music, as there is no dominant (dominus, or master) but all are equal. The Austrian composer, Schönberg, and his followers are atonalists whose music is very difficult to hear, impossible for the majority and almost so for nearly every one.

The greatest Russian musician of today, although he lives outside of his own country and in Paris, is Igor Stravinsky. He studied with Rimsky-Korsakov and imitated his style for a while, as is shown in his earlier works. His first symphony was not discordant and “Fire Bird” is reminiscent of his teacher’s “Coq d’Or,” but later works disclose polytonality, and this is his style rather than atonality. Prokofiev is another Russian writing in the polytonal style. Two compositions of his, which are used a good deal by teachers are *Gavotte* and *March*. His follower, Dukelsky, writes in the same straightforward style, using C major very often and avoiding 3/4 time.



FREDERICK DELIUS

MANUEL DE FALLA

JOHN ALDEN CARPENTER

MAURICE RAVEL

Characteristics of "The Six"

THE MODERN French group, called "The Six," including Milhaud, born in (1892), Honegger (1892), Durey (1883), Auric, Poulenc, both in (1899), and Germaine Tailleferre (1892) are modernists using super-imposed chords and keys. Alexander Tansman belongs to a group of migratory composers born in Poland, but living in Paris, thus imitating their earlier compatriot, Chopin. Tansman met Ravel in Paris and has been influenced by him and also by Stravinsky's barbaric rhythms. He uses a wealth of Polish folklore, and the chord pervading his works is bi-tonal, two keys used at the same time. Another Polish representative is Karol Szymanowski, born in 1882.

"Distant Harmonies"

IN GERMANY, men are scientific even in art. They have tried to plan a scheme to include every art and make it all-embracing. Atonality is the distinguishing feature of the modern German School and they are strongly addicted to it. Arnold Schönberg, Austro-German, born in 1874 and the leader, reduces music to a sort of higher mathematics and says dissonances are but distant harmonies. His text-book is used in Austrian and German conservatories. He is a very talented man, a great thinker, a poet, orator, scientist, lover of arts and a painter. Another saying of his is that "distance is reflected in the higher harmonies." Ernst Krenek (1900), of Slavonic origin and a follower of this strange modern, has composed the new opera "Jonny Spielt Auf."

Anton von Webern (1883) is a Pupil of Schönberg and even more extreme than his master. Schönberg's art is somber, but in direct contrast to him and of the German school is Paul Hindemith (1895), a healthy, prolific composer, cheerful in temperament, very modern, of course, and also, probably, the best contrapuntist we have. Alban Berg (1885) wrote the opera "Wozzeck," which was the first atonal opera. Ernst Toch (1887); another modern German, has written "Juggler" for piano solo, which is used a good deal, and a piano concerto, among other things.

Of the Hungarian school, Béla Bartók

(1881) seems the most prominent. The name of the town in which he first saw the light is Nagyszentmiklós, a very interesting combination of letters. He uses Hungarian melodies a great deal, as does his compatriot, Zoltán Kodály (1882), who has done much for folk-song. Sorabji (1895), a pupil of both Bartók and Kodály, and Weiss-haus, now living in New York, are other modern representatives.

Of the Balkan countries, Bulgaria and Roumania, Pancho Vladigeror (1897) represents the former and Filip Lažar (1895), now, however, living in Paris, the latter.

Italian Tendencies

IN ITALY, Ottorino Respighi (1879) is working. He cannot be considered ultra-modern, as his idiom is not of that school, but rather in the vein of Strauss. In orchestration, he was a pupil of Rimsky-Korsakov and is "best known by his orchestral pieces, "The Pines of Rome," "The Fountains" and arrangements of old music. Alfredo Casella (1883), on the other hand, is very modern and has composed a great deal for orchestra. He is very much of a scholar, writes for magazines, has edited the Beethoven Sonatas and recently finished a book on the evolution of music as seen through the development of the cadence. Vittorio Rieti (1898), a pupil of Casella, writes ballets and compositions for orchestra. Malipiero, another Italian modernist, has done much research work editing Monteverdi's early operas.

British composers are characterized by two qualities, seriousness and humor. Shakespeare's works express both, but in British music this combination is rare. Of course, the dean of English creators is Sir Edward Elgar (1857). Dame Ethel Smyth, born the same year, is a picturesque personality and famous suffragette. But these are not modern; neither are Gustav Holst (1874), nor Vaughan Williams (1872) very modern. Their music has touches, but the main idiom appears old and they belong to the romantic school.

Frederick Delius (1863), although quite cosmopolitan, is classed as an Englishman. He is now blind, as were Bach and Handel, but is still working indefatigably. "On Hearing the First Cuckoo in Spring," for

orchestra, has become very much liked, as have other works, "A Village Romeo and Juliet," "A Summer's Night on the River," "Brigg Fair" and so forth. His style is indefinite, vague, mystical, but not strictly modern. He, like other diatonic composers, uses parallel progressions, but they have a strong movement toward the tonic or tonal center. Of course, there are many dissonances *en route*, but they are swept in, as it were, by the general movement. Joseph Holbrooke (1878) belongs to the romantic school. John Ireland (1879) and Frank Bridge (also 1879) use modern idiom, but carefully. Arnold Bax (1883) is decidedly modern and uses daring combinations; so also Arthur Bliss (1891) whose "Color Symphony" has been heard here.

Blending the Grave and Gay

EUGÈNE GOOSSENS (1893) combines the two British characteristics, seriousness and humor. His "Dance Memories" for piano has the right hand part in A and the left in A flat. He uses polytonal and bi-tonal designs. "Hurdy-Gurdy" for piano by Goossens is much liked. For some years, he has been living in our country.

William Walton, born in 1902, and Constant Lambert, in 1905, are both very modern, as is Robin Milford, 1903.

Two great British humorists are Peter Walleck, lately deceased, and Lord Berners who writes under the name of Gerald Hugh Tyrwhitt. London, always cosmopolitan, has many musicians of foreign birth living there, among whom is Bernard van Dieren (1884), a Dutchman, and apparently successor to Max Reger.

Manuel de Falla is Spain's most brilliant contribution to modern music.

In our own country among the composers of foreign birth living here are Edgar Varèse (1885), born in France, Leo Ornstein (1895), born in Russia, Carlos Salzedo (1885), born in France near the Spanish border, and Ernest Bloch (1880), very, very much greater than the three preceding, born in Switzerland and now again living there after many years spent in America. Lazare Saminsky (1883) and Joseph Achron (1884) were born in Russia, but now belong to the Russian-Hebrew colony of composers living in New York. Achron's "Hebrew Melody" for violin is very well-

known and is played by Jascha Heifetz.

The Latin-American composers now living in Paris are Hector Villa-Lobos (1893), a Brazilian, and Alejandro García Catá (1908), born in Cuba. Their rhythmic complex but very interesting.

Jazz Rhythms

IN THE American school, we shall try to place George Gershwin (1898) who has arrived by way of the tin-pan-alley but brings along his jazz rhythm and a rejuvenating spirit. What will be derived from these remains to be seen. His music is a mixture of reminiscences of Liszt and Chopin and rhythms of the cal comedy sort.

Aaron Copland (1900) is a modern from Brooklyn, New York, and has studied with Nadia Boulanger in Paris. Older composers, John Alden Carpenter of Chicago and Edward Burlingame of Harvard are the most modern. Walter Piston (1896), another Harvard instructor is very modern. Charles Ives, of Red Bank, Connecticut, and Carl Ruggles, of New York, are writing impressively, the latter in atonal style. Henry Cowell, of San Francisco, uses a rather iconoclastic technique, playing his compositions with fist-forearms to get what he calls "tone-color effects," but he seems to have some philosophical ideas as to modern musical expression.

So, before condemning new music as ultra-modern lines, let us try to see what it is all about, as many of the artists who are experimenting seriously and some, doubtably, inspirationally. The judgment with which we criticize should also be sincere, but not that alone. It must be related to the standards and technique of the way music is written today. We need no further; time will strike the just balance.

SELF-TEST QUESTIONS ON MR. SLONIMSKY'S ARTICLE

1. What is bi-tonality?
2. What was Scriabin's "new chord"?
3. Whose style did Stravinsky imitate first?
4. What is Schönberg's definition of harmonic?
5. Characterize modern British music.

Musical Jargon of the Radio Clarified

A Popular Interpretation of Musical Terms Heard Daily Over the Radio

Part XII

Fling: A lively dance indigenous to the Highlands of Scotland, with the music usually in quadruple measure, somewhat like the reel.

* * * *

Folk-Song (folk-tune): A song or tune which has sprung involuntarily from the lives of a people, usually of the humbler walks of life. It has come into existence without formal composition, and so is without known authorship. Folk tunes are often gems of melody. Thus the air of *Home, Sweet Home* originated in Sicily; *Santa Lucia* is typical of Italy; and as two that have had a late vogue there are *The Volga Boatman* from Russia and the *Londonderry Air* from Ireland.

The songs of Steven C. Foster are mentioned sometimes as folk-songs, because they are so redolent of the sincerity, simplicity and directness so characteristic of folk-music. However, as they are of known personal authorship, they may not properly be classed among folk-music.

* * * *

Forlana (Italian, *for-lah-nah*; spelled also *furlana* and *furlano*): A lively

Italian dance in sextuple measure, a favorite with the Venetian gondoliers.

* * * *

Form: A term used to identify the peculiar and aggregate relationship of those musical features, such as pitch, accent, rhythm, melody and polyphony, which in their union create a characteristic whole, as in the waltz, the march, the sonata or the symphony.

* * * *

Fox-trot: A strongly rhythmical modern dance in which melody is quite subordinate to the accentual elements. The music is usually written in four-four measure, which is played *alla breve*, that is, with but two beats in the measure.

* * * *

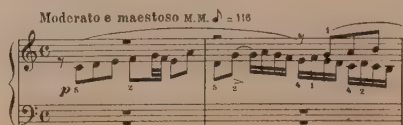
Frühlingslied (German, *free-lings-lee*): A spring song. Its chief characteristics are freshness and clarity in melody, harmony and rhythm. No other composition combines all these in such seemingly perfect balance as the deathless *Spring Song* of Mendelssohn.

Fugue: a name derived from the Italian *fuga*, a "flight," and probably suggested by the nature in which the subjects (musical themes) of the composition seemingly chase or "fly after" each other. It is written in the strictest of all musical forms.

A subject is introduced by one part only to be repeated and imitated by other voices, while a second subject often enters and is similarly treated, and all this according to fixed laws.

The well developed fugue will consist of at least three divisions:

1. The Exposition: In which the subject is announced at least once by each part. Here follow the opening measures of the first fugue, in four voices, from Bach's *The Well-Tempered Clavichord*. Notice how, with slight variation, the alto, soprano, tenor and bass successively give out the theme.



II. The Middle Group: In which themes reappear in keys related to the first used. If the key of the fugue is major, related minor keys will be often used in this group, and *vice versa*. The style is here more free, with probably a fresh countersubject, with episodes developed, with inversions of the subject with new harmonic, rhythmic or melodic devices and with auguries of the stretto.

(Continued on page 443)

Physical Revitalization for Musicians

New Scientific Health and Diet Discoveries Which Are Startling the World

By JAY MEDIA

ENERGY! That is the currency which all must spend to achieve success.

In the case of the musician the unit of energy—nervous, mental and far—put forth is far greater than the average realizes. The advanced pianist practicing the piano expends far more vitality according to the statements of comparative psychologists, than does the average blacksmith working for the same

addition to the incessant grindstone of keeping a technique in the sharpest condition, ready for immediate use the musician is obliged to make innumerable contacts with all sorts and conditions of people, many of them highly nervous, irascible and cranky. He has responsibility for the success of his pupils, his orchestra, his chorus and a thousand and one other things that "take it out of him." He is obliged to be vital and magnetic and to have a prosperity smile most of the time. He must accustom himself to late hours and long journeys on railroad cars. He must be punctual, and most of all he must make his business so that he may be able to earn an adequate income.

Clearly no one needs consider his health vitality more than the musician, because without it he is doomed to certain defeat. There are a few fundamental principles which we may put down at the start. These are:

- I. The right food and drink.
- II. The right amount of rest.
- III. The right amount of exercise.
- IV. The right amount of sunlight.
- V. The right amount of fresh air.
- VI. The right amount of bathing.
- VII. The right mental condition.

These are almost equally important, and neglect of any one may invite disaster. We consider them in reverse order.

Mental Condition

FROM HIPPOCRATES to the present time, health scientists never have lost sight of the fact that the mind has a very great influence over the body and is responsible for many pathological conditions (states of disease). Dr. Logan Glendenning, in his book, "The Human Body," quotes an experienced physician as saying that ninety per cent of the patients he saw had organic disease but were sick in their minds—their souls, their lives, were warped. The physicians of standing state that about fifty per cent of diseases are imaginary, forty per cent are real but depend upon the mind for their recovery, while ten per cent are those which call for medication and surgery. So much for the doctors. We are convinced from our observation of the excited lives of musicians that many of their troubles are carefully cultivated conditions. Every physician knows, however, the other hand, that many very real pathological conditions are produced by nervous worry, unnatural excitement and fatigue. Some serious intestinal troubles, which people take pills by the pound, are nothing more than a failure of the organism to act because the mind is continually in a state of commotion that the entire nervous system is deranged.

For such a system there is only one cure—that is to discipline the mind as you would a naughty child and to "make it behave." Think constructive, optimistic,

This article is quite as important for Merchants, Bankers, Blacksmiths, or anyone else, as it is for musicians. The Editors have met people who have claimed that they have been cured of Arthritis, Asthma, Sinus Troubles, Stomach Ulcers, Chronic Headaches, and a long list of other ailments, by following these ideas. One man even states that his hair, which was white, has grown perceptibly darker. The article, however, is presented with no claims other than that it does lead to a better understanding of how to live a more normal life. Read it straight to the end; you will find every word important.

hopeful, cheerful, enthusiastic, radiant thoughts, and banish morbid, selfish, greedy, angry, rageful, suspicious states of mind. This may mean an entire remaking of your character. What of it? If you want to acquire perfect health, you will have to rid yourself of the old millstones. How can you do it? The particular method must be of your own choice, whether it be cheerful, confident, broadminded friends in human form or book form, a religion that brings proper conceptions of things, or the intricacies of the Freudian School. Couéism, the butt of the cartoonists, liberated thousands from the thralldom of bad thinking and its train of unhappiness, disease and failure.

The thing is that you must choose your own method as you would choose a new suit when you have become disgusted with the old. One of the worst forms of worrying, however, is to become superstitious and over-conscious about any imagined prohibitions. Do not worry about yourself or your body. Do not be alarmed by any old woman's tales about what might happen to you. Follow Socrates' advice and "know thyself." Give the Almighty and Nature a chance.

The Right Amount of Bathing

THIS CAPTION suggests the story of the little boy who was asked if he had ever had enough pie and replied: "There ain't been that much." The right amount of bathing depends upon the individual. Enough to keep the skin in fine, healthy condition implies in many cases far more bathing than mere ordinary cleanliness would require. Some skins, however, are very different from others. Most ladies and gentlemen in these days are in a state of genuine distress unless they bathe daily. Very cold baths are unquestionably too severe for some and in many cases should not be taken without the previous examination of the heart by a competent

physician. The bath at 98.4° is strongly recommended by some as a cure for insomnia.

The Right Amount of Sunlight

HERE again is a subject in which caution should be observed. The discovery that sun baths developed the precious Vitamine D in the system has unquestionably led to abuse. Sun-burn may have very serious results; but, if properly acquired, the physical condition of the individual is often enormously improved. Small wonder that this led to the sun-cults of Germany, where such great discussions have arisen because of the custom of both sexes taking these baths in the same enclosures. In 1922 Dr. E. V. McCullom, Ph.D., Sc.D., Professor of Chemical Hygiene at Johns Hopkins University, and his co-workers discovered "evidence which was all but conclusive that there is in cod liver oil and butter fat a calcium depositing substance distinct from Vitamin A." It was then discovered that the cure of rickets and other distressing diseases could be brought about by the use of foods containing this vitamin. Analyses showed that this wonderful remedy was also present in marked degree in the oils of puffer fish, goosfish, herring, sardine, menhaden, and so forth, while it does not exist in coconut oil, cottonseed oil, maize oil, olive oil, or peanut oil. This amazing discovery, now less than ten years old, will be responsible for the saving of the lives of millions of babies. Its importance to man is immense. Laboratory experiments with thousands of rats have proved it beyond all possibility of doubt. Its importance to the music teacher is that in the future there will be a far higher percentage of normally healthy children from whom far better results may be expected. It was then revealed that sunlight and the mercury lamp have the effect of raising the Vitamin D content, not merely in the blood of the individual

but also in foods that have been exposed to the sun or to the mercury lamp.

The writer, who has been a practical musician all his life, has tested the sun-bath treatment for three years and cannot find sufficient words to express the marvelous benefits he has received from it. Go about it slowly and carefully, getting the tan a little at a time, depending upon the tenderness of the skin, and by the time you are coffee color you will be amazed by your increased vigor.

In Northern climes, especially in cities, one gets a mere fraction of sunlight during the winter months, far less than the system requires. This and some other factors such as improper foods (discussed later) and the lack of fresh air cause the colds and lung troubles which prove so expensive to the teacher. To overcome this there are now upon the market many forms of lights designed to reproduce the effects of the sun's rays, notably those of the mercury and of the arc type. Ask your physician about these. In many cases they are used with sensational success. Also, a new process has been devised and is manufactured under patents by the General Food Company, by means of which foods are subjected to light treatment and are fixed with a Vitamin D content. This is a subject about which every intelligent music teacher should have an adequate knowledge.

The Right Amount of Air

THERE IS NO NEED of talking upon this subject to vocalists and vocal teachers. They have been the great disciples of air for years, and it frequently happens that physicians send their patients to voice teachers to learn how to breathe. Many people are inclined to look upon air merely as a source of supply of oxygen and forget all about the fact that the lungs are among the most important eliminative organs of the body. The death-dealing poison that is exhaled from the lungs is the body's way of getting rid of one of the products of human combustion. Get all the fresh air you possibly can all the time, but do not exhaust yourself with too violent breathing or you may develop emphysema. If you don't know what that is, look it up in the dictionary.

A whole section might be written upon elimination. The best advice is to avoid laxatives and cathartics by bringing your body back to normal through means of right living, which implies right exercises, right foods and (until they can be discontinued) the use of enemas, Psylla seeds, mineral oil, or other non-irritating laxatives. Don't neglect, however, the important incessant elimination that comes through the lungs and deep breathing.

The Right Amount of Rest

THOUSANDS of musicians are miserably underslept. The comparatively small number whose occupations keep them working far into the night are not so much affected as those whose ambitions prolong their studies. These "burning the candle at both ends" folk cannot escape the penalty of nature. It comes inevitably and may take many different forms, ranging from broken-down nerves to insanity.

One of the best investments the musician can make is that of securing a reasonably quiet place in which to sleep and with it a

EDITOR'S NOTE

The author of this article, an experienced musician, reports that he reduced his weight by thirty-five pounds, to normal, increased immensely in vitality, and was cured of a persistent ailment, pronounced "chronic" by physicians, by means of the method described.

Scientific research has in recent years revealed many facts of a very startling nature relating to health and the preservation of life, which the author of the following article has endeavored to put forth in easily understandable fashion, particularly in their relation to the complex and strenuous lives of all who are actively engaged in music. The trend of the medical profession, away from drugs toward the natural curative powers of nature, as well as the recognition of the importance of mind over matter in a vast number of cases, has already resulted in a small revolution of methods. Scientific men are naturally and properly conservative, and the world waits upon laboratory demonstrations and clinical investigations which in recent years have indicated more and more that Mother Nature knows what she is about and that there are higher powers than those of mere man, no matter how smart he may think he is. Try Nature; for Nature is kind.

fine modern mattress. The better the mattress, the better the sleep. Sleeping conditions have been wonderfully improved during the past few years and the rest that we get is far more restorative.

The amount of rest required depends upon the individual. It also depends upon the amount of toxins that individual is obliged to fight. Much fatigue is not natural but the result of the struggle of the body to rid itself of poisons. The best way to determine how much rest you need must be decided by yourself. Eight hours of troubled sleep are not worth one half hour of real sleep. The eight hour rule, however, hits most adults. Because Mr. Edison is reported to get along with only four hours a day is no reason why you should seek to satisfy yourself with a similar amount. You may need three times or even four times as much. If you wake up in the morning teeming with vigor and energy, as soon as you "get going," you have had enough rest. If you do not, you may be assured that either your sleep has been inadequate or you are a poison factory unawares.

The way to get rid of poisons is to cease manufacturing them by ridding yourself of focal infections, if they exist, by selecting the right foods and eating them in the right combinations, which we shall discuss later, by abundant breathing, not once or twice a day but hourly, by watching your intestinal tract and keeping it clean, or washing it if it is not clean, and by adequate exercise which tends to promote elimination in a body adequately bathed. Simple—but do you do it? Once you have learned how, you will have learned the secret of turning back the clock and laughing in the face of Father Time.

The Right Amount of Exercise

EXERCISE, like all other good things in life, is either a blessing or a vice, depending upon how much you take of it. Many people exercise far too much. Most people exercise far too little. The best exercises are those most enjoyed, not those you force yourself to do. Encourage the play spirit; walk and swim; enjoy games of the outdoor sort, one of the best of which is gardening; and never let yourself get overtired.

There is one exercise, however, that the writer has found a most desirable daily habit. Take it in the morning in bed, before rising. Place the fist of the left hand in the right groin and with the right hand draw the knee up towards your chest. In that position breathe deeply six or ten times. Do likewise with the fist of the right hand in the left groin.

Have your doctor examine your heart now and then. If there is anything wrong, let him tell you how much exercise it is safe for you to take.

The poisons ordinarily consumed by man are those for which he can build up a tolerance or body resistance up to a certain point. Alcohol and tobacco, tea, coffee, cocoa, and so on, all contain poisons. How much the individual is able to endure is a personal matter and should be carefully studied. The damage done to mankind by these poisons is thought by many to be far less than that done by the sins of our overeating or wrong eating and the poisons thus manufactured. They argue, for instance, that there are thousands more of cases of death from intestinal troubles and appendicitis than from alcoholism; but this is certainly no argument in favor of alcohol. Coffee, tea, cocoa and tobacco, taken in rational quantities, do little harm; but even here the extraction of caffeine (theine, theo-bromine) and nicotine is desirable. With the proper dietary balance, indicated later in this article, it has been found that the individual may take far more coffee, tea, and such drinks, without apparent disadvantage. While many food experts do

Health, Youth and Vigor as Musical Assets

This will be probably one of the most talked about articles we have ever published. Read it straight through to the end. We trust that if you try the advice given you will have the experience of a great number of people known to us who have gained enormously in vigor and who feel "better than for years." In some cases diseases that apparently have resisted all other treatments have disappeared in an amazingly short time. Headaches, rheumatic pains, stomach disorders, asthma, sinus troubles and many other complaints, that often seem to be especially severe upon musicians and sedentary workers, are among those which seem to respond to these means of "getting back to nature." In all cases of very serious illness, our readers are advised to consult the physician first and without fail.

not recommend coffee and tea, except as stimulants when stimulants are desired, they do not bar them but prefer to have them taken without cream or sugar. The detoxinized (poison-purified) system is far less affected by these stimulants than is the food poisoned body.

The Right Amount of Food

IN THIS SECTION the writer feels that he has information of the most value to the readers of this article. The Chinese dictum, "We dig our graves with our teeth," is one of the most profound bits of wisdom that has come out of the Celestial Kingdom.

In order to understand this subject properly, a general knowledge of the purposes of food should be acquired. Foods may be roughly divided into concentrated foods and bulk foods. Let us place in the class of concentrated foods everything that contains starch, sugar and proteins. The "starch-sugar" group are known as carbohydrates. It includes the cereals (wheat, oats, corn, rye, rice, barley, and so forth) and anything manufactured from cereals (such as bread, cake, pastry, macaroni, spaghetti, noodles and cornstarch). To this may be added potatoes, pumpkins, bananas, dried beans, dried peas, and their relatives. In the sugar class may be placed all forms of sugar, such as candy, preserves, honey, molasses, maple sugar, and candied fruits. Dietary experts put an absolute ban upon white sugar and white starch. Millions of people have consumed these for years; but they have been so refined as to reduce their mineral salts and vitamins to nil and, while they make energy when consumed in the human furnace, they do not seem to be regarded as necessary or desirable. Natural sweets, such as brown sugar, honey or maple sugar, are considered far more desirable, when sugars are needed. The natural sugars in fruits are the best of all.

In the protein class place all meats, all game, all fish, all shell fish, milk, eggs, cheese, and nuts. Among the vegetables mushrooms are sometimes regarded as proteins and the legumes (pod vegetables) contain a given quantity. Proteins are also found in many vegetables, but not in sufficient quantity to class them among the proteins.

Having learned this, we must next realize that until the human individual acquires his growth a certain amount of protein is required to build tissue. After growth is attained the amount of proteins and carbohydrates consumed should be controlled. The amount consumed depends much upon the amount of physical labor performed by the individual; so hard and fast rules are dangerous to make. Some of the greatest specialists go so far, however, as to say that not more than two ounces of protein are required daily by the normal average human adult. Many consume ten times this amount.

Much disease is due to the overconsumption of concentrated food (proteins and starches) and the teachers and professional musicians who find themselves fatigued or going to sleep at their work,

when they should be at their best, usually can thank this vice for their shortcomings. The tired business man, who dozes off at the concert or at the opera, is in most cases not tired at all but really suffering from toxemia caused by overdoses of highly seasoned and concentrated foods.

Years ago the writer read in Italian that remarkable book, "Discorsi della Vita Sobria (The Sober Life)," by the Venetian nobleman, Luigi Cornaro (1467-1566), who in his forties was an invalid with a "disordered stomach, gout and slow fevers," but who by the reduction of food consumed became a vigorous man and made some of the great engineering and architectural triumphs in the Venice of the fifteenth and sixteenth centuries. At the age of ninety-three, some years before his death, he wrote his great work to tell the world how he overcame invalidism in his forties. He had no scientific facts to guide him but did instinctively the right thing. He said:

"I am now as healthy as any person of twenty-five years of age. I write daily seven or eight hours and the rest of the time I occupy in walking, conversing and occasionally in attending concerts. I am happy and relish everything I eat. My imagination is lively, my memory tenacious, my judgment good; and, what is most remarkable in a person of advanced age, my voice is strong and harmonious."

Therefore the first step towards rational understanding of food values in relation to superb health is to reduce the amount of concentrated foods to that which brings your body weight down or up to the normal which insurance actuaries concede to be what you should weigh. A table of weights is given herewith.

The overconsumption of foods which the system cannot properly assimilate is some-

TABLE OF AVERAGE HEIGHT AND WEIGHT
MALE

Age	5'	5'	5'	5'	5'	5'	6'
	2"	4"	6"	8"	10"	6"	2"
15...	107	112	118	126	134	142	152
20...	117	122	128	136	144	152	161
25...	122	126	133	141	149	157	170
30...	126	130	136	144	152	161	172
35...	128	132	138	146	155	165	176
40...	131	135	141	149	158	168	180
45...	133	137	143	151	160	170	182
50...	134	138	144	152	161	171	183
55 & up	135	139	145	153	163	173	184

FEMALE

Age	4'	4'	5'	5'	5'	5'	5'
	8"	10"	2"	4"	6"	8"	10"
15...	101	105	107	112	118	126	134
20...	106	110	114	119	125	132	140
25...	109	113	117	121	128	135	143
30...	112	116	120	124	131	138	146
35...	115	119	123	127	134	142	150
40...	119	123	127	132	138	146	154
45...	122	126	130	135	141	149	157
50...	125	129	133	138	144	152	161
55 & up	125	129	133	138	144	153	163

times the cause of underweight. Except the case of defective functioning of glands, overweight is always due to normal consumption of food. The rule for reducing in most cases is: "Keep your mouth shut when the food comes around." By right foods the writer reduced his weight from over two hundred to his normal, about one hundred and sixty pounds, in about four months and stayed at the normal or thereabouts ever since.

The Mystery of Vitamins

THE SECOND great fact in the understanding of foods is the recognition of the importance of vitamins and minerals in their functions in promoting health.

What are vitamins? They are rare and precious elements in vegetable and animal foods without which the human system is apt to develop certain known diseases and possibly many other diseases that have not yet been identified as resulting from deficiencies in food. In 1897 a Dutch physician, C. Eijkman, produced in pigeons a disease resembling Beri-Beri in man, by feeding them polished rice, that is, rice from which the outer covering had been removed, thus proving that in that outer covering there is an essential substance. In 1911 Casimir Funk, a German scientist, realized that there must exist a number of these indispensable nutritive substances and gave them the name "vitamins." In the twenty years, a new science of nutrition has been evolved, about which many know but little, but which is of incalculable importance for life and longevity.

The principal vitamins are:

Vitamin A.—Found in butter, whole milk, yolk of egg, edible green leaves (spinach, water cress, lettuce, celery leaves, turnip tops, beet tops, radish tops), yellow pigmented roots (carrots, sweet potatoes and so on), yellow corn, liver, kidneys, sweetbreads. Oxidation and cooking destroy this vitamin. When it is absent in marked degree, ophthalmia, sometimes resulting in blindness, may occur. Many cases of "weak eyes" are the result of lack of this vitamin. It is also valuable in protecting children against certain infectious diseases.

Vitamin B.—Found in tubers and root vegetables (potatoes, carrots, beets), leafy vegetables, fruits, yeast, grains (wheat, corn, oats, peas, beans), liver, kidney. Fat or oils of either the vegetable or animal kingdom do not contain it. The popularity of yeast as a modern remedy is very largely due to the presence of this precious vitamin upon which vitality so much depends. Cooking destroys in a measure this vitamin. Because this vitamin is largely removed in the manufacture of white flour, polished rice, sugar and glucose, these foods are tabooed by dietary experts. The absence of this vitamin results in the terrible beri-beri (a paralysis of nervous system) and allied diseases. There is no vitamin B in muscle meats or in a meal or vegetable oils.

Vitamin C.—Found in whole milk (Pasteurized), in fruits, particularly citrus fruits (oranges, lemons, grapefruit, lime), tomatoes, carrots, raw cabbage, lettuce, water cress, bananas, even the juice of turnips or potatoes. Scurvy and possibly other skin affections result from the absence of this vitamin. It is injured by oxidation (or exposure to air). Where there is danger of infection in milk, it is better to consume it Pasteurized, for protein values, and to depend upon other sources for Vitamin C.

Vitamin D.—Found in butter and whole milk, but most abundantly in fish oils, notably cod liver oil. The absence of this vitamin causes rickets, with which millions of children have been afflicted, thus enormously reducing their vitality and often resulting in death. This disease is almost unknown.

(Continued on page 424)

Should the Child Begin Piano Study at the Age of Five

By MARY COCHRAN

Mrs Cochran is an active teacher in one of the state conservatories of Australia, where THE ETUDE MUSIC MAGAZINE has many enthusiastic readers and loyal friends.



MARY COCHRAN

Professor of Piano in the State Conservatory of New South Wales, Australia

FORE A method suited to the nature and needs of that little beginner can be worked out, before even so fundamental a fact as the age at which he should be decided, the child himself be studied as a *unity* in relation to the whole. He has, for instance, an anatomy and a psychology. His fingers, hands and arms act in obedience to mechanical laws. The first task must therefore be to study anatomy, psychology and mechanics.

There are pianists who consider it absurd to consider anatomy in relation to piano-playing. They ask, "Did the really great artists performers study anatomy?" Probably they did not. Yet, had the early studies of those great artists studied that unity in relation to their art, their distinguished pupils might have been saved from unnecessary labor.

Others, again, while admitting that in the study of psychology may help pianoforte playing in many directions, declare that teachers cannot yet expect practical results in certain directions at least, from this study among the sciences. People who take this way can have observed that it is only from a distance; for it is a study of an infant which has proved itself fully worthy of grappling with all pianistic problems hitherto submitted to it, and one with which all serious teachers should feel quite at finding themselves at variance. There are yet others who shrink from the word *mechanics*, a word which for them has but one pianistic association, a mechanical, monotonous, uninteresting performance. But the word *mechanical* has many meanings, one of which vitally concerns the pianist. The artist, well-taught from the beginning, always plays *mechanically* in this good sense. That is, he plays obedience to mechanical law. His technique quickly becoming automatic, sets him to attend whole-heartedly to the art of his performance.

Another problem to be solved is that of the little beginner. The age of five years has proved the best age for beginning kindergarten school work and this would seem to be an equally suitable age for beginning the piano lessons. These must, of course, be made as simple and attractive as the Kindergarten lessons. This means that piano positions and movements must be analyzed and each analyzed movement related to the child as a game. It also means that either some member of the child's family must be interested in the games, or that the child must have more frequent lessons than usual, perhaps three a week. Mothers, however, are nearly always eager to help.

Why is five the best age for the child to begin direct pianoforte lessons? We must study the child himself, that most delicate of all studies, to qualify ourselves to answer this question. The young child, under seven, lives and moves and feels being in a sense-world. Professor Piaget tells us why this is so. It is because "the fundamental capacities of the senses are early developed to their maximum." The little one cannot reason directly at five, but his senses early reach their maximum and are quite ready to be put to use, at first in simple forms, later in more complex forms. We cannot improve any of the senses any more than we

could improve the sense of sight. They reach their maximum without our aid. But we can help the child to use them wisely, and the fact that they are ready for use is a pretty strong hint that we had better begin to give directions for their use.

For the way in which we wish to guide the child's senses, five is early enough. Our work with the little ones is largely sense training (not sense improvement). The senses we train are the kinesthetic, time, rhythm, contact, hearing, pitch and tone quality.

The Sense of Movement

TWO VERY interesting facts in relation to the kinesthetic sense have been disclosed. The first is that kinesthetic sensation or motility (the sensation of movement) is the essential pianistic sense. Not that this implies artistic ability. A fine motile may be an indifferent pianist; but a fine pianist must be a fine motile. The second was that the sense of time is basic to the sense of rhythm, and the sense of movement basic to the sense of time. The kinesthetic perception must therefore be developed in pianoforte position and movement games before either time or rhythmic perception. Every young child with an ordinary kinesthetic sense learns to play in time and rhythmically. The muscular mechanism is thus taught before it is actually put to use on the keyboard, in a game away from the piano. The child of five learns it so quickly (the kinesthetic is the most precocious of the senses) that he is able to use it at the piano at his first lesson, in the beginning phrase of his first little piece.

The method of procedure is, first, the muscular mechanism, then its application at the piano. Later, when the movements are made easily and the notes correctly played, the time and rhythm are suggested. That is usually all that is necessary, for time and rhythm are instinctive and therefore common to the race. Every child has some sense of time and rhythm, and the development of the kinesthetic perception sets these senses free. Later the expression of the piece is demonstrated.

Reawakening the Kinaesthetic Sense

IN PIANOFORTE position games and movement games the senses of contact, sight and hearing are used to help to reawaken the consciousness of kinaesthetic sensations. These sensations must be reawakened, because the kinaesthetic sense develops so early that even at the age of five the child has ceased to be conscious of them. The earlier position and movement games teach the control of muscular relaxation necessary to the playing of those games. The later games requiring certain muscular contractions naturally teach the control of those contractions. A special relaxation game, such as the "Sleepy Game," can be made very enjoyable.

The kinaesthetic sense and the senses of sight and contact are used in the theory games. These games, like the others, are progressive and take considerable time. They teach theory from the beginning up to the construction of dominant, diminished and other chords of the seventh. No games are more enjoyed than the theory games.

The sense of contact is specially useful in helping the little ones to produce good tone automatically. The acquisition of good tone quality, which may always be depended upon because its production is automatic, is extremely difficult to the advanced pupil, though it is merely part of a game to the little beginner. He will have much to learn later in relation to tone production, but from the beginning his tone will always be good, never harsh.

The kinaesthetic sense is used in the beginning to help in the perception of relative pitch, a slow process with some pupils. Absolute pitch, if present at all, is inborn. Beyond the memorization of the pitch of one or perhaps of two tones I do not think it can be developed; however it is of no practical use to the pianist.

We have shown that the best age for the child of ordinary capacity to begin is the age of five, that he is ready to begin at that age under certain conditions. If those conditions are lacking the child must wait until he is older—a great pity. The fact that early childhood is the best time for the training of the senses implies that it

is the best time to begin to teach pianoforte position and movements, control of muscular relaxation, pianoforte tone production, ear training, time, and rhythmic perception and musical appreciation.

The Child at Six

THE CHILD beginning at five is ready at six or thereabout to begin to transpose his little pieces at the piano. Every experienced teacher knows how difficult transposition is to most older pupils; to the little one of six who began at five, transposition is a joyous game.

Transposition is a favorite "surprise." It is delightful to thrill Mother with what has been learned, when she calls a few minutes before the end of the lesson, to hear and see what has been done. It is delightful to thrill Teacher with the news, "I've got a surprise for you!" and to keep back that surprise behind tightly buttoned lips until just the right moment for its disclosure!

The child of five enjoys repeating a game many times, either at or away from the piano. What an enormous help this is to the piano teacher! His pupil does not look forward dolefully to practicing tomorrow and tomorrow and tomorrow. He lives in the present and enjoys repetition.

The "Play Way"

"A CHILD does not play because he is a child; he is a child in order that he may play." It has been abundantly proved that the "play way" is the only way in which young children can be successfully taught school subjects, and the "play way" must be used also in pianoforte teaching if that subject is likewise to be as successfully taught. We do not expect our little ones, so taught, all to become great pianists; we aim at the same measure of success as is attained by trained, skilled school teachers. More we cannot hope for. Less should not content us.

In pursuing this course of training teachers find it easy to be patient with the children, because their patience is rarely tried. Knowing that a child's mental and bodily reactions when learning something new are slower than the adult's would be, they can allow time for those reactions. They do not wait for them with patience; they wait for them with interest. Sometimes they are gratified because the results are so entirely what was expected; sometimes they are amused, because they are so very unexpected. But always they are genuinely interested, genuinely respectful. Apart from the fact that there is nothing



STATE CONSERVATORY OF NEW SOUTH WALES, AUSTRALIA

more interesting than observation of a child's mind at work, a child has a right to the delicate consideration shown by well-bred people for others. It is very important that the young child should receive that consideration from us who are his teachers, because it is his right, because of the force of our example, because of the effect our ill-bred or well-bred treatment of him has upon our work. Injustice, unkindness and rudeness immediately check the free expression of his artless confidences which are so often of value because of the hints they give of his growing character, individuality and interests. No two children are alike, although their resemblances are greater than their differences.

To teach at all is to incur responsibility, but to teach young children is to impose on oneself a truly serious trust—so intuitive are they, so impressionable, so imitative, so teachable, and so retentive. It has been said that we can do anything with a child,

if only we begin early enough; but "early enough" is five hundred years before he is born. We cannot begin as early as that to help the children we know and love. But it is an inspiring thought that there is work to be done to-day to help children of a later day, work in which all may share, work which will bear fruit in years to come when we shall have been forgotten.

SELF-TEST QUESTIONS ON MISS COCHRAN'S ARTICLE

1. Why is "mechanics" an important phase of early music study?
2. Why must the appeal of music, in the case of the child, be made directly through the senses?
3. In what ways is the kinæsthetic the basic pianistic sense?
4. What musical activities may the six-year old child begin to engage in?
5. What should be the adult attitude toward the child's accomplishments?

The Rage of the Rumba

By CARL A. JETTINGER

The Cuban Rumba promises to become as popular as was the tango a few years ago. The rhythm, as played by Cuban musicians, is baffling to many in its difficulty. Cuban melodies, like *The Peanut Vender* (El Manisero), which have floated up to the United States from Havana, are heard over the radio every night, and a veritable rage for these fascinating tunes has been created.

Cubans are very fond of music. In Havana there is a piano in the house of practically every family able to afford one.

In the better classes the education of a young lady is incomplete if she cannot play the piano.

When walking through the better residence districts of a Cuban city during the day time, especially in the morning, one does not cease to hear piano practicing. Cuban girls of the middle class, do no housework; but they must practice playing the piano. In this they show much more patience than do American girls who are taught pieces soon after they begin to play, to keep up their interest. A Cuban girl will practice scales and arpeggios by the hour, always keeping strict time, never being careless and never relieving the monotony by playing some kind of melody. For this reason many good pianists may be found among Cuban women.

The Cubans have a national music in their "Creollo" music. While, from a musical standpoint, it does not rank high, it comes much closer to deserving the right to be called music than does jazz. The melody of the Creollo music is usually one of almost continuous movement, with but few sustained notes. It is frequently sung instead of being played on an instrument. The accompaniments do not contain many complicated chords, but consist mainly of a clapping of castanets in a peculiar rhythm by one or more of the performers, while another plays also in a rhythm peculiar to Cuban music, what might be called the bass, usually on a cello, a bass viol (in which case the strings are picked instead of played with a bow) or drums of some kind. In case instruments of determined pitch are used for playing this bass the notes played are usually an alternation of the key note with its fourth or fifth. But that is not always the case. The accompaniment may be considered a short phrase or melody which repeats itself continually through the entire piece, with but slight changes in it when the harmony requires it.

When the music is not sung but played wholly by instruments, two of them having similar tone quality often carry the melody, as, for instance, two brass instruments, one playing the melody proper and the other a second or alto to it. The two instruments probably play a strain of the melody together without accompaniment. Then the rest of the instruments come in. Or the two instruments play a strain of the melody. Then the instruments of percussion follow it by beating the rhythm simply on instruments of no determined pitch or by beating alternately on two kettle drums tuned in fourths or

(Continued on page 457)

MASTER DISCS

By PETER HUGH REED

TWO RECORDINGS of Wagner's "Siegfried Idyl" which Lawrence Gilman tells us is "the most beautiful piece of purely symphonic music that Wagner ever wrote, and one of the most beautiful that anyone ever wrote," were recently made available at the same time. This lovely poetic composition, written by Wagner the year following his son's birth as a tribute of greeting for his wife's thirty-third birthday which fell on Christmas Day, 1870, is truly one of the most exquisite tokens to a young mother and her son ever created.

Karl Muck and Otto Klemperer, both conducting the Berlin State Opera Orchestra, give widely different readings of this score. The former, long associated with Bayreuth and the Wagnerian traditions, on Victor discs 7381 and 7382, re-creates the score in a purely lyrical manner, as though crooning a song for a slumbering child. His conception is that of the "idyl"—tender yet buoyant. Klemperer's conception of the music, Brunswick discs 90135 and 90136 is more that of a tone-poem than an idyl. He finds deeper and more varied emotions, reverence, homage and "enamoured tenderness," and conveys one of the most satisfying readings of this score that we have heard.

Much ballet music is innocuous in quality, conventional in rhythmic facility and melodic content. Glazounov's "Ballet of the Seasons" (Columbia album Modern Music Series No. 5), although written in an orthodox style, nevertheless abounds in an inexhaustible melodic flow and a rhythmic graciousness. It is neither especially distinguished nor wholly lacking in distinction. Ingeniously orchestrated—Glazounov was a pupil of Rimsky-Korsakov—it unquestionably presents an effective tonal background for the type of ballet it sets forth. The "Seasons" begin with "Winter" and end with "Autumn" which is the finest section of the work. The recording of this work, which presents another of Columbia's composer-series, is splendidly realized. It was originally made in England by an unnamed symphony under the direction of the composer who gives us a brilliant and finished reading of his score.

Differing Opinion

STRAVINSKY'S "Capriccio for Piano and Orchestra," Columbia set 152, is not one of his greatest works, nor is it a still-born creation, as one critic has inferred. It is, as its name signifies, a fantastic composition which one might term a burlesque on a piano concerto. Like all of his music, it has aroused considerable critical controversy, some writers claiming it holds a magical charm while others condemn it as being bleak and disquieting. Personally, we find the work engaging, amusing and ingenious in its mood, the first and last sections in their frolicsome vein and their rhythmic assurance being more pleasing than the recondite uncertainty of the middle section, in which the composer leaves us completely in doubt as to what he wishes to convey. The performance, with the composer at the piano, and the recording are splendidly realized. Another Columbia composer album!

Moussorgsky's piano pieces, "Pictures at an Exhibition," owe their origin to the pictures of his friend, Victor Hartmann.

Ravel's transcription of them owe origin to his friend Koussevitzky who suggested that he orchestrate them; hence is most fitting that the Boston Symphony Orchestra under the direction of this distinguished conductor should have recorded this work for posterity (Victor M102). Ravel's ingenious scoring unquestionably adds much to Moussorgsky's original ideas and to the importance of the work.

Ehrich Kleiber in his reading of Beethoven's "Second Symphony," Brunswick set No. 27, gives us an especially well-planned interpretation of this genial score. Mr. Kleiber truly shows that he has a sympathetic understanding of its content and purpose, thereby enhancing our enjoyment of the music considerably.

Another unusually fine recording of Brunswick is Furtwängler's interpretation of Mendelssohn's *Overture to the Summer Night's Dream* (discs 90137 and 90138). Furtwängler recreates this composition with rare skill, producing an exqu岸ance and delicacy in the fairy-music seldom heard on records.

The élan and verve of Richard Strauss' waltz-tunes from "The Rose Cavalier" are not soon forgotten after one has heard them. They are fascinating and interesting, and, "like old friends, they wear better." Bruno Walter conducting the Royal harmonic orchestra, Columbia disc 6781, gives us the best recorded version of these waltzes to date. We can well imagine those who like this music playing the record almost constantly, since its charm seems wholly irresistible.

Cavalleria Rusticana

THE INTENSE emotional quality of the story and music of Mascagni's "Cavalleria rusticana" made this opera an instant success when it was first presented in 1890. Since then it has achieved almost unrivaled popularity. In "Cavalleria rusticana," Providence gave Mascagni, Olin Downes of the New York Times, libretto of librettos for a composer of volcanic temperament, and the result is one of the most original, spontaneous and violent operas of a century. The Victor recording of this opera, to be found in Album No. 98, emanates from the La Scala opera in Milano. The recording throughout is excellent, being unusually faithful to the preservation of the spirit of the work.

The orchestra and chorus under the direction of Sabajno are splendid. Various artists in the cast, whose names on records, are new to us, present a performance of the work although but a distinguished one. However, their typically in keeping with the type of performance one encounters in any first-class Italian opera-house. The tenor, Giovanni Brevario, the best singer of the past, serves better associates. But since the drama deals with the lives of Sicilian peasants and since all concerned realize intensity and spirit of it—one can say that theirs is an effective performance.

Richard Strauss' suite, "Le Bourgeois Gentilhomme," of which we spoke a month or two back, comes to us in another recording under the direction of the composer (Brunswick album No. 28). Of the

(Continued on page 457)



THE RUMBA

A Cuban Lady, Blanche Becerra, in the native costume

Secrets of the Staccato Touch

By the Well Known Pianist, Teacher and Composer

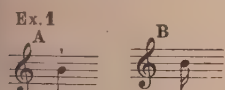
ERNEST R. KROEGER

THE CULTIVATION of the staccato touch is a matter of neglect on the part of many piano teachers. The piano is considered by most composers mainly a legato instrument. Example the great majority of studies and compositions written for the piano and note a few of them employ the staccato touch. Of the "poet of the piano," Chopin, has used very little wherein the staccato touch is used. And yet, when a staccato piece is played at a recital, it is always enthusiastically received by the audience. The distinguished artist, Fannie Bloom-Zeisler, realized this; almost every program which she played contained at least one staccato number.

Now just what is staccato? Elson says the staccato touch is "a sudden lifting of the fingers from the keys, giving to the music a light, detached, airy effect." Edwin Taylor in Grove's "Dictionary of Music" says that "the notes of a staccato are made short and are separated from each other by intervals of silence." Staccato is usually indicated by round or wedge-shaped points placed over or under the notes. The latter are intended to be played shorter than the former. As for value as compared with the notes, they are about one-fourth as long. For example:



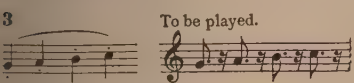
E. R. KROEGER



is to be played as indicated in "B." The dot is considered to cause the note to be played at about one-half its value:



representing the manner of rendering. Occasionally a slur connects several notes, with dots placed over or under them. These indicate that the notes are to be played about three-fourths of their value, in the following case:



other sign which indicates the same is the flat line above or below a note, which a dot is added by some composers. This is much used in contemporary music. The touch used in the latter two instances is what is known as the "pressure" or "hand" touch. This involves a sinking of the knuckles and an elevation of the wrist. W. Graybill, in his "Mechanics of Piano Technique," states: "When rightly produced, there is less difference between the performance of staccato and legato than is usually received. In a staccato scale one uses the dynamic impulse of hand and forearm, and the same action of fingers and thumb as in a legato scale. The difference is that in staccato one gives more play to the extensor which raises hand or fingers from the keys, in order to allow one key to rise before the next is depressed. Staccato passages never have the velocity of the most rapid legato passages, for forearm impulse comes with more frequency than in legato."

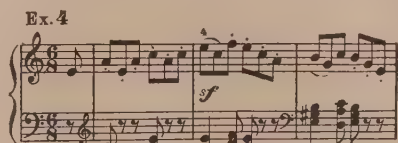
Christiani in his "Principles of Expression in Pianoforte Playing" (published in 1886) gives two classes of staccato. He says, "The 'positive' staccato is practiced by contracting the finger almost simultaneously with striking the key, so that 'touch and go' are really one action. Or letting, in addition, the hand rebound upward simultaneously with finger contraction. This rebounding demands a very light hand and loose wrist and gives to the touch a certain elastic spring which, though it cannot make the tone any shorter, yet prepares the next coming touch."

"The 'negative' staccato requires simply a pressure, not a stroke; a preparatory hand raising is therefore not necessary. The hand is brought in contact with the keys; the keys are pressed down and the pressure is instantaneously relaxed, with just a sufficient rebound to allow the dampers to fall back on the strings and the fingers to be prepared for the next pressure. But there is no raising of the hand from the wrist, the ivories being hardly quitted by the finger points"

Mary Wood Chase in her book, "Natural Laws in Piano Technique," classifies five kinds of staccato: "(1) Finger staccato, finger action with instantaneous rebound; (2) hand staccato, a throwing of the hand from the wrist with instantaneous rebound; (3) elastic staccato, a flexing of the finger tips which contract until they reach the palm of the hand; (4) pizzicato, the least possible flexing of the finger tips; (5) vibrato, a rapid vibration of the hand from the wrist." Some of these can be combined with pressure to secure certain lingering effects. Matthay in his "Act of Touch" goes still further in his "Enumeration of Touches." He classifies finger staccato touches into eight distinct varieties. For the hand staccato he mentions six distinct varieties. He then gives the arm staccato, and mentions four distinct varieties. These are possibly too

subtle for the average piano student to grasp. When he has gone far and matured as a pianist, he can investigate minutely the Matthay classifications. In fact, it would be decidedly beneficial for him to do so.

Matthay's statement regarding the physical difference between staccato and legato is to the effect that it is "the amount of weight allowed to rest upon the key before and after each individual act of key depression." For ordinary uses Miss Chase's classification will suit our purpose for illustration. Schumann's little piece, *The Wild Horseman*, (from "Album for the Young, Opus 68, No. 8") is a good example of finger staccato:



Here both hands play together and they "throw from the wrist." The little finger of the right hand should be stressed in order to emphasize the melody.

Czerny's study in G major from "The School of Velocity, Opus 229, No. 22" is an excellent example of the elastic staccato in the right hand with a hand staccato in the left.

The rapidity of the repeated sixteenth notes in the right hand demands the quickest possible flexing of the fingers; otherwise the effect will be blurred. In the left hand the short, separated chords necessitate quick attack and immediate withdrawal. After the double bar, the left hand takes the repeated notes and the right hand the chords. Shortly afterward both hands play the repeated notes simultaneously.

A capital example of the pizzicato touch

may be found in Liadov's charming piece, *The Musical Snuff Box*:



The touch is the crispest possible. The tips of the fingers should "hug" the surface of the keys. The rhythm must be precise.

For the vibrato touch quotation is made from Kullak's "Seven Octave Studies" (No. 1):



The impulse comes from the upper arm. The forearm and hand are relaxed. This will prepare for Rubinstein's "Staccato Study," Liszt's "Sixth Rhapsody" and other such compositions.

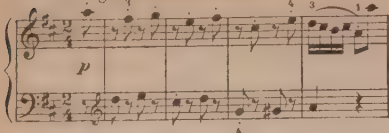
A composer who made skillful use of the staccato was Felix Mendelssohn. Even in his "Songs Without Words" examples can be found. There is the famous *Hunting Song* which has staccato octaves and chords for both hands. There is one called *The Bees' Wedding*, mainly rapid chords with a mysterious close. The *Folk Song* contains a remarkable staccato octave passage in the left hand, one of the most *bravura* effects to be found in Mendelssohn's piano pieces. There is the lovely number (No. 32) in F sharp minor, a sustained melody with staccato accompaniment. And, of course, a great part of the famous *Rondo Capriccioso* (Opus 14) is delicate, light staccato. The *Capriccio in E Minor*, Opus 16, No. 2, is largely staccato. There is also the *Scherzo à Capriccio*, a most effective piece. But probably the finest example by this composer is the *Characteristic Piece in E*, Opus 7, No. 7, which is staccato throughout:



When this is played by a master pianist like Lhevinne, it is indeed most dazzling.

Another composer who made considerable use of the staccato was Moritz Moszkowski. Among the most interesting of his pieces of this nature are the *Scherzino in F*, Opus 18, *Etincelles* (Sparks), Opus 36, No. 6, *Momento Gioioso*, (staccato and legato) Opus 42, No. 3, and the *Juggleress*. His *Caprice Espagnol* is one of the most brilliant concert pieces and is mainly of a staccato character.

A fascinating staccato number is the *Allegro assai* from Haydn's *Sonata in D*.

Ex. 8
Allegro assai M.M. ♩ = 144

The two hands alternate in carrying out the fairy-like theme, and the effect is exhilarating.

Von Weber's *Caprice in B flat, Opus 12* is a delightful composition, mainly staccato. It is to be played prestissimo and pianissimo, which necessitate a very flexible and elastic wrist movement. A strict adherence to accurate rhythm is essential.

An attractive staccato composition, containing much variety is *Raff's Rigaudon, Opus 204, No. 3*. This can be highly recommended to the advanced student.

An excellent study in staccato is to be found in the Clementi-Tausig "Gradus ad Parnassum," No. 28:

Ex. 9



It is in broken octaves and involves a rebounding touch from one side of the hand to the other. The rotary movement of the wrist is a fine medium for acquiring elasticity.

Ernst Haberbier's delightful *Etudes Poésies (Poetic Studies), Opus 53*, contain some lovely staccato pieces. There are *The Awakening of Spring, Toccata, and Hunting Song*, which are excellent recital selections.

A very important matter in connection with an effective staccato is the correct use of the damper pedal. A fine staccato can be ruined by wrong pedaling. What makes a staccato impressive is the detached clarity of individual notes or chords. If the pedal is used unskillfully, the continuous vibrations of one note or chord will often spoil the effect of the next. For instance, the following quotation from the *Allegretto* of Beethoven's *Sonata in E flat, Opus 31, No. 3*, can be injured by careless pedaling.

Ex. 10



Three Costly Mistakes

By HAROLD MYNNING

THE ENDINGS of pieces receive scant attention at the hands of the average student. Yet a great deal of time should be devoted to the last few measures of a piece because it is the final impression a listener receives of the student's playing. A grand flourish at the end of a composition may cover up previous mistakes. All's well that ends well. Unfortunately the end of a piece receives the smallest amount of attention because, in learning a piece, pupils start at the beginning and work toward the end. The result is that the first part of the composition receives the most practice and the last part the least.

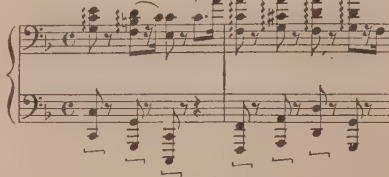
Another costly mistake is playing a piece too quickly in the earlier stages. As Ernest Schelling points out, this makes for needless delays. It is bound to stiffen the wrist and breed inaccuracy. One



But if played with sustained right hand chords, a clear-cut staccato in the left hand, and with very little pedaling, it is most fascinating.

Pedaling is sometimes necessary in connection with staccato, as is the case with Schumann's well-known *Nachtstück, Opus 23, No. 4*.

Ex. 11



If the chords are played detached with no pedaling, the composition sounds asthmatic. Schumann intended the melody to be continuous, not broken. And accurate pedaling is essential to obtain the desired effect.

Some staccato compositions of different grades worthy of study are the following: Schumann: *Catch Me If You Can*, and *An Important Event* from "Childhood Scenes, Opus 15"; Paganini, and *Pantalon and Columbine* from "Carnival, Opus 9," *Nocturne in B minor, Opus 99, No. 9*.

Chopin: *Polonaise Militaire, Opus 40, No. 1*; *Etude in C, Opus 10, No. 7*; *Etude in A minor, Opus 25, No. 4*; *Prelude in A flat, Opus 28, No. 17*.

Beethoven: *Andante* from *Sonata, Opus 14, No. 2*; *Funeral March* from *Sonata, Opus 26*.

Schubert: *Minuetto in B minor* from *Fantasie Sonata, Opus 78*.

Schütt: *Harlequin's Serenade*; *Polichinelle and Caprice Sganarelle*, from "Carnival Mignon."

Martini: *Gavotte in F*,
Godard: *The Juggler*,
Grieg: *On the Mountain, Opus 19, No. 1*.

Brahms: *Capriccio, Opus 76, No. 2*,
Bulow: "Intermezzo" from *Carnival of Milan*.

Tchaikovsky: *Humoreske in E Minor, Opus 10, No. 2*.

Poldini: *Dance of the Dolls; March Mignonne*.

Rheinberger: *The Chase, Opus 5 No. 3*,
Albeniz: *Seguidilla*.

d'Albert: *Gavotte, Opus 1, No. 4*,
Gottschalk: *Tremolo, Le Bananier*,
Jadassohn: *Scherzo in Canon Form*,
Chaminade: *The Flatterer*.

A Critical Digest of Music and the Masters of Music

By ANTON RUBINSTEIN

Translated from the German by Dr. Clarence Ohlendorf

Part VII

The First Artist in Music

AS REGARDS the periods of music, I count Palestrina as the beginning of music, and count from him as the first epoch. I call it the organ and vocal period; and, as the greatest representatives of that epoch, we have Bach and Handel.

For the second epoch, which I call the instrumental epoch, with its development of the piano and orchestra, I begin with Philip Emanuel Bach, including Haydn, Mozart, and Beethoven, who is the greatest representative and who is the culminating point of that epoch.

The third period is the lyrico-romantic epoch. I count this from Schubert, with Weber, Mendelssohn, Schumann and Chopin also as representatives of that epoch.

Glinka

NOW comes a name which will surprise you. That is Glinka. We have spoken of national efforts in music—my views, I know—but Glinka is so noteworthy in this direction that he stands far above the rest. Schiller says, "Never do the gods come alone," and that is to be noticed in our art. For every branch of art there are these groups; so also in endeavors in writing national music. In different lands we see examples: Erkel in Hungary, Smetana in Bohemia, the great number of composers in Sweden and Norway, earlier Balfe in England, each of whom has left at least a romance, a choral or a dance of national character.

With Glinka it is quite different. From the first note to the last, the overture, the vocal recitative, the aria, the ensemble—everything is of national character, even as to the orchestration. He generally deals with two nationalities in his operas, as, for instance, "A Life for the Czar," with Poles and Russians, and in "Russlan and Liudmilla" with Turks and Russians. Both national characteristics appear throughout, in the most finished and masterful technical manner.

Glinka wrote in the Italian style, because the Italian opera was produced much in Russia; but the melody, the harmony, the invention and tunes are specifically national. He did not write much instrumental music; but he wrote a *Capriccio* on the folksong *Kamarinskaya*, which has become a remarkable piece of Russian instrumental music and is truly of extraordinary geniality. In the very beautiful entrance music to a tragedy, "Prince Kholmisky," the Jewish element is colorfully portrayed. Added to these are some interesting orchestral music on Spanish folksongs and dances, and a few things for the piano alone. His chief work was the opera; and in spite of this he is one of my five prophets.

Virtuosity's Rôle

BEFORE we come to the fourth era of music we must examine the field of the virtuoso. Virtuosity is divided into two groups, the epoch to 1850, when the virtuosi played mostly their own compositions, and the later period when they played pieces from other composers. For us the earlier epoch only is of interest, for in it alone could virtuosity exercise its influence on musical history.

Of the brass instruments we can say very little, as they were dependent on orchestral music. Handel and Weber wrote a few

things for them. Of the violinists, we mentioned Paganini and Spohr, and might add the names of Rode, Kreutzer, Molique, Lipinski, de Bériot, Viëux, David, Ernst and Wieniawski, whose compositions gave the instrument life, and the names of Bach, Beethoven and Mendelssohn who gave it art.

The literature for the 'cello brings the names of Romberg, Duport, and Servais, Davidov and Popper. Paganini and Servais exercised the greatest influence in giving the violin and the 'cello respectively a new life. We have spoken the influence of the singers, so now arrive at the piano.

The virtuoso singers' influence on composers was not an unmixed blessing deed; but the developmental possibilities the old piano were so. With a keyboard nearly double that of the organ, and a piano and a forte pedal, it was natural for the piano to become the instrument of the musician. It was the photographic paratus of the musician. It became the instrument of music; and nearly all great composers were also virtuosi.

The Great Pianist-Composers

NOW IT remains to speak of great pianists who were composers. They we start with Clementi whom we call the father of modern piano virtuosity. Who the teachers of Scarlatti and Beethoven were we do not know but wonder only how they got their technique, especially Scarlatti, Bach and Beethoven whose technique is "hard nuts to crack." For Clementi is the first representative of piano pedagogy; and his "Gradus ad Parnassum" is the surest ladder to virtuosity. His sonatas, some of which are without artistic merit, are of the type of that scholarly period when classical forms were only interest because of their virtuosity.

Not so widely known, but more sheltered in the interior of the temple of music, such names as Dussek, Steibelt, Hummel, Cramer, Moscheles, Czerny, Field, Kambrenner and Herz. With these the sonata rather than the concerto was cultivated because of the passages in them. The *Allegretto*, the *rondo brillante*, and other forms became the favorite nourishment of the public. Variations became abused in the most frightful manner. This is the oldest of all instrumental forms and reached its ethical heights with Beethoven. Mendelssohn was moved to write his *Variations sérieuses* to uplift the variation form of music. Schumann did likewise. His études for teaching are the only ones which hold their places.

The Fastidious Few

THE MUSICAL compositions of Beethoven, with the exception of two three of his sonatas, were reserved for cultured few (fanatics). Schubert was entirely ignored. The piano works of Weber were in demand for only a few years after his death. Yet Hummel, Moscheles and Field are personages who gleamed like meteors in the musical sky. Hummel, if he had not adhered so much to form and passage style, could have counted under the real composers; for works like his *Sonata in F-sharp Minor*, his *Hand Sonata in A-flat Major*, his *Fantasy*

(Continued on page 451)

Some Fundamentals of Natural Octave Playing

By FLORENCE LEONARD

AMERICAN REPRESENTATIVE OF R. M. BREITHAUPT

PART II

A slow exercise.) Using the same as in Ex. 13, place hand on:



sprawl flatly into the keys. 2, 3, 4, 5, 6. suddenly stretch the elbow in a without letting the finger tips forward. On 2, let the key push but still keep the hand on the keys. again, sliding slightly forward of the keyboard. On 4, allow the push you up. On 5, jerk again. On key pushes you up, glide easily and, on 1, drop forward.

and drop must be in one movement. The drop on G# takes the place of "jerk." at G# and glide to A# and continue black notes.



that The arm rises only slightly, even when passing from one key to the next.

It always has the "sack of sand" feeling when it lies along the keys. The tone is full and agreeable, not a hammer tone.

Elbow and shoulder always feel well oiled and competent.

There should be no fatigue anywhere, though the exercise be repeated fifty hundred times. (If the span of the is narrow, so that the stretch of an is difficult, that condition will cause. The problem of the narrow hand parate one.)

at exercise 15, making only two repetitions of each note instead of three.

Begin as in exercise 15, but proceed up the keyboard, F# G# A#, in the manner, allowing the key to push you lifting only so much as is necessary ve to the next key.

In the following exercise (Ex. 17), notes are played with one impulse.



er, the vertical movement is com- with the horizontal in both notes. on, arm hanging in shoulder.

1-2.

1, swing the arm suddenly forward the shoulder. The elbow extends the wrist is swung a little up-ly. The fingers remain in contact with

2, swing back to position, thus ing the second C-sharp. After play-

ing a second pair of C-sharps, proceed in the same manner on the black notes of the scale.

Repeat this exercise four times. Then, with the left, play likewise, beginning two octaves below the right. Alternate the hands four times.

18. To be played with the same movements:

Ex. 18



and then

Ex. 19



Alternate the hands four times. Then play with both hands.

An important variation is as follows: Repeat exercises 15 to 18, keeping the hand as flat as possible, muscles soft, sliding horizontally on the keys, *p* and *pp*, in rapid tempo.

In playing all these exercises, see that: (1) The hand rests in the keys, the key not rising quite to its full limit under the hand, on the repeated notes.

(2) The arm moves freely in the shoulder, forward and back, in and out. (Observe the proportions of vertical and horizontal actions in the shoulder!)

(3) The elbow is always acting loosely, never being held quietly. It must assist the shoulder.

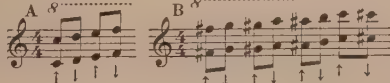
(4) The wrist is mobile, movable, being swung up and down as the arm moves forward and back. In the horizontal movement, it merely remains soft.

(5) There should be no constriction of the muscles in the upper arm. They must remain comfortable throughout.

19. Repeat exercises 17, 18 and 19, playing in the scale of C.

20. Use the same movements. The glide must be shorter when playing on the white keys, as there is less room for the fingers. But, as we aim to reduce movement to a minimum, this is good training.

Ex. 20



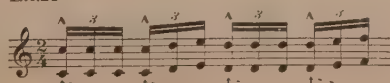
In rapid octaves, several notes are played on one impulse. There are different ways of originating this impulse. Some players lower and set the shoulder blade. Others raise and set the shoulder.

The student is advised, however, not to attempt either of these ways until he is somewhat expert with the free shoulder and is thus better able to choose the style suitable to himself and to the passage.

In the free playing the swing of the free shoulder originates the impulse.

21. Position, hand on the keys, arm hanging perfectly loose at side, wrist slightly lower than back of hand.

Ex. 21

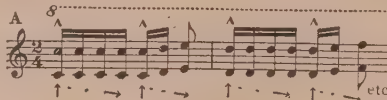


Count 1-2. On 1, swing energetically up and forward, with free elbow and wrist, playing the first C. Gradually fall back while playing the other two C's.

On 2, swing up for the first note of the next triplet; fall back on the last two notes.

There should be a higher swing of the wrist and hand in the exercises of 21:

Ex. 21



than in the preceding exercises. But, after practicing a while, the wrist-swing should reduce to the minimum height, without, however, losing the energy in the impulse. Reverse descending.

The figures should now be extended to groups of five, six, seven and eight notes on an impulse. It is always helpful to begin the practice with the repeated notes (as in exercises 21A and 22) to get the impulse and the feeling of resting in the keys, before moving the hand along the keyboard. In playing along the keyboard (scales and arpeggios) be sure that the arm moves freely *sidewise* in the shoulder.

Play with alternating hands, and with both hands together. A person who has a tendency to over-contract in the upper arm (or elsewhere) should keep count of the number of times he can repeat the exercise before over-contraction sets in, and try to increase the number daily.

When the student is somewhat expert with these actions, and is able to keep a loose, easily moving mechanism with slight fatigue, or none, he should repeat exercises in group 21 in the following manner:

22. Position, hand on the keys, wrist level with back of hand.

On 1, swing down and gradually rise, for the first group.

On 2, swing down and gradually rise, for the second group.

Ex. 22



In this reversal of the movement the wrist does not swing up as high as in exercise 21. In fact, the arc of these up and down movements should, from the first, be smaller than in those beginning with the up swing.

This last movement condenses into a very slight balancing up and down, so that the hand seems to be almost "set" quietly in the wrist. The elbow must keep moving, however, so that the octaves will not "stick."

The student has now found that the finger tips are continually moving in and out upon the keys. Sometimes they make a large horizontal curve, or "track," as



in the famous left hand octaves of the Chopin Reiter Polonaise in A-flat.

Ex. 24



Sometimes very small curves are called for, almost mere zig-zag lines, as in chromatic scales.

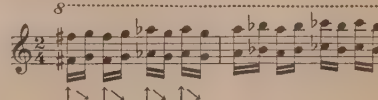
Remember that every passage has its curves. Long passages have several curves.

The student should try to find the suitable tracks. The size of the curves always depends on the passage. Some may be somewhat large at first, and, with speed, be reduced to the smallest practicable ones. Some will always remain larger. It is evident that they especially depend on the in and out movement of the arm (loose elbow).

They are always chiefly horizontal.

The chromatic scale:

Ex. 25



affords good opportunity to develop the loose elbow. Reverse the accents on such figures as the following:

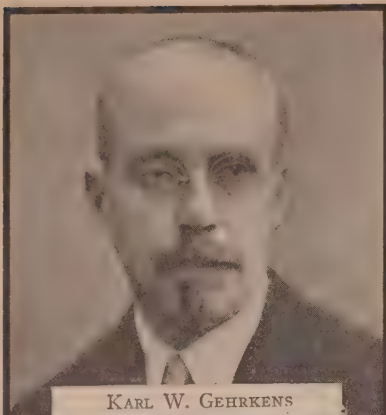


This is illustrated on the keyboard as follows:



These exercises should be played by sliding, or gliding, *thinking horizontally*, with little or no tone, till there is good

(Continued on page 447)



KARL W. GEHRKENS



JOSEPH E. MADDY



MABELLE GLENN



RUSSELL VAN DYKE MORGAN



JACOB KWALWASSER


THE NEW OLNEY HIGH SCHOOL IN PHILADELPHIA
Typical of Thousands of Similar Buildings in America

THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by
THE ETUDE MUSIC MAGAZINE to Assist Supervisors
in Securing Practical Advice and Information
upon Important Musical Educational Problems

A Significant Service

The importance of public school music is advancing by leaps and bounds, and THE ETUDE MUSIC MAGAZINE realizes the need for expert advice which thousands of music supervisors must have available upon all manner of subjects. With a view of supplying this advice in the most accessible and economical manner, THE ETUDE has enlisted the interests of a staff of experts (representing the most important branches of the supervisor's activities) who have consented to answer questions upon matters pertaining to music in the schools.

Send Your Problem to "The Etude Music Supervisors' Forum"

Your questions and their authoritative answers will be published so that all others interested in the Forum may have the opportunity of broadening their experience through the up-to-the-minute advice of experts who are outstanding figures in the most rapidly developing field in musical education.

Address All Questions to the Etude Music Supervisors' Forum
THE ETUDE MUSIC MAGAZINE
Philadelphia, Pennsylvania

This service is open to all supervisors, teachers and students, whether subscribers to THE ETUDE or not. The policy of THE ETUDE is that of providing the musical profession and the musical public in general with advice, instruction and entertainment which will prove of practical help in making this publication indispensable to the profession, the school and the home.

Please send your letter addressed to THE FORUM, not to the individual specialists.

The writer's full name and address must accompany all inquiries. Only the initials or a suggested pseudonym will be published.

STAFF OF THE MUSIC SUPERVISORS' FORUM

DR. FRANCES ELLIOTT CLARKE

Founder of the Music Supervisors' National Conference
For Advice upon Music Appreciation

MR. LOUIS WOODSON CURTIS

Music Supervisor of Los Angeles Schools
For Advice upon Cantatas, Operas and Operettas

DR. HOLLIS E. DANN

Head of Music Department, New York University
For Advice upon Normal Training and Choral Music

MR. JACOB KWALWASSER

Head of Public School Music Department, Syracuse University
For Advice upon Tests and Measurements

MR. GEORGE L. LINDSAY

Head of Public School Music in Philadelphia
For Advice upon Elementary, Junior and Senior High School Problems

MR. JOSEPH E. MADDY

Director of the Interlochen Band and Orchestra Camp
For Advice upon Bands and Orchestras

DR. VICTOR L. F. REBMANN

Director of the Westchester County Community Association
For Advice upon School and Community Music

MISS MABELLE GLENN

Supervisor of Public School Music in Kansas City
Ex-President of the Music Supervisors' National Conference
For Advice upon Competitions and Festivals

RUSSELL VAN DYKE MORGAN

Supervisor of Music, Public Schools, Cleveland
President of the Music Supervisors' National Conference
For Advice upon Class Instruction, Instrumental and Vocal

PROF. KARL W. GEHRKENS

Head of the Supervisors' Department, Oberlin College
For Advice on Musical Notation, Theory and Form



DR. HOLLIS E. DANN



GEORGE L. LINDSAY



FRANCES ELLIOTT CLARKE



DR. VICTOR L. F. REBMANN



LOUIS WOODSON CURTIS

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

Pageantry and the School Music Department

By LENA MARTIN SMITH

IN A COMMUNITY or school pageant, the pageant for presentation, year after year, it is not for presentation alone. It is primarily to give children experience that helps in growth and development. It is to teach early in life the value of cooperation; to arouse community interest; to bring about individual development and self confidence. If attained with a large number of children in one program and at the same time an audience has been really entertained, the children's pageant has proven its value.

Organization of such a pageant will naturally, into the hands of the school music department, with the department of physical education closely cooperating.

Pageantry

THIS TYPE of entertainment should tell a story. This will be done through mediums as words, music, dance, pictorial atmosphere, lighting and pose. Combining all of these methods builds the pageant. The pageant differs from the masque or fantasy in that it is laid out in broader lines. It includes a story told by various methods of expression. It is elaborate and demands characters ranging into the hundreds. All pageants should have an almost continuous background of music.

Costumes

THERE MAY BE "tricks in all trades," but there are more in the costuming of children than in any usual trade. Long effects under special lighting are essential. Quality of material, rich goods, fine stitches, careful hems, all take a great deal of time, scorned by a pageant director. The necessary tools might be well limited to: needles, firm thread, good scissors, a jar of paste, a roll of pipe wire, a sewing machine. The last named is not a necessity but a time saver. The scissors should be used at will; cambrics take on silken folds; purple cheese-cloths with paper wings become velvets and sables; and silvered paper with bits of cardboard are built into harps, crowns, and robes that thrill the most austere of characters.

Costumes fall into two large classes, those for quiet characters and those for active ones. The quiet characters will be in pose or move easily. The active characters dance, bend, sit, or romp gaily, in the fashion that calls for a pliable material. For the quiet characters paper wings are very effective. For active characters, paper is too noisy and insect-like. The cheaper fabrics, such as cheese-cloth, cambric, cotton-backed satin and netting, are better for the pliable costume.

Costume Groupings

COSTUME DESIGNS are grouped according to the type of character to be represented. The Nature Group includes Flowers, Leaves, Seasons, Winds, Rain, Fire, Vegetables, Fruits, Grains, Snowflakes, Sunbeams, Moonbeams, Clouds, Stars, and the like. These are of course impersonations. Children love them and it takes no stretch of their elastic imaginations to be Raindrops or Ears of Corn. But it does tax our more practical minds sometimes to discover how to make them look real to an audience.

Two general rules are valuable: concentrate upon the head costume and put soft sandals upon the feet. Shoe clatter has no place in Nature shows. In fact, the noise of shoes is best dispensed with except in presenting the Dutch.

In flower costumes the body may be the green stem, the head piece, the blossom. Rain may have a skull cap of tinfoil with a slip of gray. A Star may wear a star-shaped coronet tipped with tinsel, bracelets of similar style, while the body needs but a white slip.

Quite realistic animals may be created by a mask, which now can be had at small cost, when supplemented with a hood and suit in the proper color. Brown bears, gray rats (and don't forget the tails!), cats and dogs are easily simulated. The rabbits need long ears wired with humble pipe wire. One ear may flop, to give him a saucy air. He needs a fluffy ball for a tail, too. Wire is useful also in making wings for the insect family.

Boys like to be insects; girls prefer fairyland—dainty colors, filmy clothes, sparkling touches. Fairy wings may be mere outlines of wire covered with tinsel.

They may be fastened about shoulder high and shaped to reach far above the child's head; or they may be pulled back to extend far behind, giving a light, dainty effect. A little circlet of tinsel will serve for a headband, with perhaps a tiny wire pointing up from the headband at the back of the head. The tip may curl eight or ten inches from the base. A goblin should have large ears, or a floppy cap, a swallowtailed coat over a fat stomach, or extremely pointed shoes. Goblins should be brown or green; sun fairies, yellow; health fairies, red; rain fairies, gray or silver.

Pictorial Effects

NATIONAL COSTUMES can be planned from pictures. The artists of storyland help with suggestions there. The humblest of materials are made rich with trimmings of gold paper, cut for decorative effects. Wide insertions or narrow pipings, gold panels or gold epaulets can be fashioned out of paper at fifteen cents for a large sheet.

Tunics and stocking tights with tiny trunks, robes of one color of cheesecloth lined with a brighter color and edged with gold paper, crowns and false hair, scepters and plumed hats, long garments and cotton wigs, white ruffs and large buckles of cardboard and tinfoil, these are the things that attract the eye and stamp the character as one from a storybook. Properties, like the high backed gold chair, the herald's horn, the lady's fan, the prince's staff, the soldier's sword, are of great importance in pageantry based upon Storybookland.

In the field of Bible stories we have robed men and women with sandals on the

feet, garments without design, braided girdles, dull colors of all hues, turbans and beards; and all these on rich men, poor men, beggars, thieves.

Music

THE PAGEANT offers an opportunity to introduce every method of interpreting music in childhood. Rhythm is represented in drills, marches and folk-dances, in imitating the pulsing of engines, the swaying of grasses, the skipping of sunbeams, and the trotting of horses. Emotion may be expressed by interpretations in movement accompanied by the proper musical accompaniment. The toy symphony makes a wonderful play orchestra, introducing into the pageant this response. The tiny players may be insects, frogs or the elves of Pan. So the schoolroom singing, the folk dancing of class work, the toy orchestra, all may be used in the pageant.

When it is not possible to have an orchestra, the piano serves as well. The scope of the music is the entire field of composition. For the easier preparations, a musical magazine, such as *THE ETUDE*, furnishes an abundance of material. There we find music that is in keeping with youthful thought, music of all grades of difficulty, and, best of all, music to express every emotion. There we may find peaceful melodies, fairy dreams, moonlight revels, rosebud dances, goblin dances, lobster quadrilles, band marches, country dances, lullabies, showers, breezes, and icicles. The director who has a rich background of musical knowledge may draw also from familiar melodies of old operas, rhapsodies, suites, and oratorios.

The entrances and exits of groups offer excellent training for the ear, when music is the cue. The rabbit soon hears the music that is his for entering in leaps; the squirrel hears the music that tells him to run on to the stage; the kitten hears the music that tells her the kittens are expected to tread softly into place.

One of the best ways of fitting the musical selection to the pageant is to use only the section of music desired from any given piece. In one it may be the introduction, in another, it may be the coda. Repeat the melody, when it is to be used only a short time as on entrance or exit, rather than use too many new musical thoughts which are confusing to the young mind.

Staging

WHEN THE CLIMATE and the season combine with a beautiful natural setting, the pageant is most effective under the open sky. If the location be where there are prevailing winds, frequent local showers, blazing sun, or frosty



A Scene from the Pageant, "Music in the Woods," as produced in one of the Philadelphia Schools

(Continued on page 450)



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



Technic in Training Bands and Orchestras in the Public Schools

By **ERNEST W. NALBACH**

PART I

Musical Experience

IT IS MOST necessary that the teacher be a participant in making music, either as a player of piano or some orchestral instrument or as a singer. He should be acquainted with the standard musical literature. A classical background in music can be attained by hearing good music from childhood or by later association with musicians. Good music can be heard daily over the radio, and students who are serious in their purpose can acquaint themselves with it at much less trouble and expense than was necessary a few years ago. To attend various types of concerts over a period of years is one of the best ways for the student to gain the real insight into music which a fine sense of discrimination demands. One of the standard criticisms of our teaching institutions is that the typical product seems to have a more or less thorough grounding in technic but does not seem to appreciate what relationship this has to finer music. In other words there is lack of musical background. The student who is not really devoted to music should never attempt to follow it for a profession because, unless he finds the work self-compensating, the financial rewards will not be commensurate with the time and labor spent.

Harmony

HARMONY should be studied through the fields of counterpoint, canon and fugue. The old style of teaching harmony by the mathematical formula is antiquated. Copious student notebooks filled with unplayed and unheard "exercises" are still being handed to conservatory teachers for correction. If the student is not far enough advanced in critical hearing to detect those obnoxious errors such as parallel fifths and the like, what he needs is not a teacher to correct his work but some more help in ear-training and listening classes. Students in modern schools learn in addition counterpoint, harmony, improvisation and ear-training, all of which correlate to make the student far more fitted for the daily mastery of a musical life than the old style of teaching.

Ear-training and Dictation

IT SEEMS odd that ear-training, which should be a basic subject, has for so long a time been given such a relatively unimportant position in the music curriculum. If there is merit in testing and recording progress by means of tests, this phase of the student's work will show most clearly his possibilities for musical achievement. It is more or less taken for granted that, when one embarks upon a musical career, one has a good ear for music, but studies along this line have shown the importance of prognostic tests. If one

has a thorough grounding in ear training and dictation, he can absorb and remember rules of harmony and balance by instinct, through hearing good music. It may be in the future that we shall allow each student to learn his own harmonic rules by hearing good music in an intelligent way.

Rules and ranges of instruments as commonly learned in composition manuals

are good enough for the average student but the band man must know another very important set of ranges. They are the practical playing ranges, for high school students, of all the instruments of the band and orchestra. He must be able to write out complete band and orchestra arrangements accurately and quickly. Very often the popular arrangements for band and or-

chestra are too difficult for the average school player. This is especially true of some of the parts which are out of range usually encompassed by the high school student. Old or cheap editions are especially apt to exceed comfortable playing ranges.

The director or instructor must be able to take any part of the music and re-write it in form simple enough to suit the needs of his organization.

Transposition

AN EASY and effective way of teaching transposition to students is to have them play on their own instruments the parts of other instruments in different keys. Thus transposition at sight is required. That is to say, one might have a B-flat clarinet and play the music of the following: all clarinet parts, transposing the E-flat ones; cornet parts, including the E-flat; saxophone parts; baritone horn and bass and treble clef; trombone, bass and treble clef; (the baritone horn and trombone parts can be played with good results in two or more ranges on the cornet); E-flat alto horn; French horn. These combinations will give the student material with which to begin. Others suggest themselves with regard to instruments.

Personality of Director

WHERE THE work concerns dealing with other people, personality matters very often as a deciding element in success or failure. In music teaching, especially, does the aesthetic summation of the teacher make the work either inspiring and uplifting or reduces the experience to mere note learning. Young people in the field of band and orchestra work seem to have an advantage over older ones in the matter of creating student enthusiasm. A band man must have not only the faculty of forming pleasant contacts with many students but he must also know how to retain their respect and confidence. Open friendliness is very apt to result in a loss of respect on the part of the student. Over-aloofness will lose for the teacher the confidence of the pupil. When one considers that high school boys are of an intense nature in their likes and dislikes then one realizes that it is highly important that one cultivate their friendship. The director, therefore, should be able to keep his mind at the pace and in the attitude of the students with whom he is to work.

By this is meant that there is a certain spontaneity and freshness about the school student to which the teacher must keep his mind open. Fun and serious



THE SPIRIT OF THE VIOLIN

By Foche

(Continued on page 443)



THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



Recital for Young Pupils

I have the intention of giving a recital and would appreciate your advice as to how to arrange for a program given by but eight pupils. Two of these play second grade music, two others are in grade 2½, two in grade 3, and the others in grades 3½ and 4.

I enjoy teaching and wish to have more pupils, do you think this recital would bring me a larger number, or wouldn't it be worth it with so few pupils? Also, what is the approximate cost of renting a concert hall?—A. E. Z.

Such a recital, if properly conducted, would furnish a stimulus to the pupils, and would be the best kind of advertisement for your teaching, since it would show what you can do. Be sure, however, there is plenty of careful preparation. The pupils learn their pieces as nearly as possible letter perfect and from memory, let them have several rehearsals—the one in the recital hall on the day of the concert. Others may be held at your home, when the pupils may play before each other. At the final rehearsal, show how to enter or leave the stage, how to acknowledge applause, and other incidental details.

A Fifth Grade Teacher

As I am the mother of a large family, I cannot afford a piano teacher. I studied the piano up to the fifth grade, and I now give lessons to beginners. Please tell me what piano pieces I should play in the fifth grade, these to include some of the popular pieces by the great composers.

Also, what technical material should I study? I do not wish too much of this, since I have not too much time for it. Do you think I should study the "Standard Course," fifth grade, or should I study something more technical?

Do you think it wise for me to encourage a pupil to stay with me after she had finished the fifth grade, since that is as far as I went in my own piano work?—Mrs. H. N.

Fifth grade pieces which you ought to use, if useful and pleasing are as follows: Chopin, *Gipsy Rondo*; Debussy, *Fantasia in D minor*; Beethoven, *Sonata Op. 79*; Schumann, *Prelude in E minor*; Liszt, *Serenade*; Chopin, *Wedding Day at Trolldhaugen*

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given will be published.

Palmgren, *May Night*

Debussy, *Arabesque in G major*

I advise you to study the "Standard Graded Course," as you propose, continuing with it into the more advanced grades. You might emphasize in addition some special scale and arpeggio work, say, for ten minutes a day. For yourself and your pupils, I may recommend "Essentials of Scale Playing," by Mabel Madison Watson, also James Francis Cooke's "Mastering the Scales and Arpeggios."

If you thus advance in your own work, I see no objection to your keeping on with pupils as long as you feel secure of your ground. When you realize that a pupil is closely approaching your limit, frankly transfer him to a more advanced teacher.

Curling the Fingers

I have a little girl who insists on curling up her fingers when she plays, in spite of the fact that I have given her a number of exercises to correct this habit. How can I help her?—M. E. W.

Give her some five finger exercises to play with the fingers outstretched, so that they are practically flat on the keys, thus:



When she can do this readily, let her curve the fingers slightly:



until they reach the desired position, which in her case should be only partially curved.

Playing Accompaniments

I am fifty-three years of age, a lover of music all my life and fifteen years a choir conductor. I have been teaching voice-production for some years; but my drawback in this line is always with the accompaniments. I practice scales and arpeggios many hours but still stumble in playing pieces. What should I do to learn to play ordinary accompaniments to songs or instrumental solos?—J. W. G.

It looks to me as though you were held back by lack of freedom in using your hands. Study up the matter of muscular relaxation and see that your playing muscles are in perfectly plastic condition when you perform on the piano. The great point is to relax all muscles not actually required in execution. The fingers, for instance, must be kept somewhat firm; otherwise they simply flop about on the keys. But this firmness should not be allowed to affect the wrist which should be kept relaxed nearly all the time.

Having secured such muscular freedom, read each accompaniment so slowly that no sensation of stiffness is allowed to enter and that no halting in the rhythmic movement is necessary. Perfect ease, mentally and physically, is an essential condition for successful playing; and, having secured it, you are prepared to increase the speed to the required extent. But cultivate steadiness and never allow the factor

of speed to transcend your ability to play without hesitations or stumblings. Having established a safe rate to start with, the matter of increasing this rate is one merely of persistence and practice.

Preparing for College

I am a senior in high school and am expecting to teach school for the next two or three years to earn money to go to college. I play music of grades 3 and 3½ on the piano. Also I have a contralto voice which my friends tell me is a good one; but I have taken no vocal lessons.

Here is my problem. Shall I spend money now, that is, during the coming summers, to secure training from the best of teachers who will cost me two or three times as much as ordinary teachers? Or shall I just go along until I have advanced a grade or two, which will probably be near the time at which I can start for college? Do you think it best for me to take vocal lessons during the summer? If so, should I take piano, too? How much vocal training is required for college entrance?

Being only in the third grade, am I doing injustice to a child by teaching him piano? I have tried it, with apparent success.—B. C.

If an experienced and reliable teacher is at hand, I advise you to continue with him during your school course, or until you have advanced to the fifth or sixth grade.

You are fortunate in possessing a good voice. Remember, however, that all the piano study which you do will be of help to your singing. In fact, a singer who cannot play the piano readily is much handicapped. While some vocal instruction during the summer might be of benefit, especially if accompanied by piano practice, I should advise you rather to stick to the piano until you enter college, and thus lay a good foundation for your vocal work.

Unless you wish to gain advanced credit for vocal study, it would not ordinarily be necessary for you to take up such study in order to pursue it in college.

I can see no reason why you should not teach some young pupils, especially if you continue your own advancement.

The Sostenuto Pedal

What is the middle pedal of the piano called and what is its use? Mrs. H. A. M.

The middle pedal, now found on most modern pianos, is called the *sostenuto*, or *sustaining*, pedal from the fact that, with it, a tone or group of tones continues to vibrate, instead of being stopped when the right or damper pedal is used. Its sign is Sos. Pd., or simply S. P.

Its chief use is to sustain a bass tone (giving the effect of an organ point) while both hands are occupied in playing varied harmonies in a higher register—an effect impossible without this pedal. The procedure is as follows: the player sounds one or more keys, thus raising their dampers from the strings; immediately, before these keys are released, he depresses the middle pedal, thus locking up the dampers affected by these keys. Thus their fall is deferred until the pedal is released.

Care must evidently be taken to have no other tones sounding when the sustaining

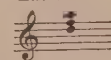
pedal is depressed than those which are to be continued, unless such tones are so faint or in such a high register that they are negligible. Take, for instance, the passage founded on bass D near the end of Schumann's *Papillons*, which begins thus:

Ex. 1



Here the bass D continues for twenty-six measures. On the second half of the beat on which it is sounded, the sostenuto pedal is depressed, thus holding, besides the bass D, the upper notes:

Ex. 2



which are being sounded by the right hand and which are but overtones of the low note.

Observe that the damper pedal may be freely used for other chords while the sostenuto pedal is down. It is physically difficult, however, to use the *una corda* pedal, unless this is employed to the exclusion of the damper pedal.

Naturally, the *sostenuto* pedal is but sparingly used; but when needed it becomes a valuable adjunct.

Supplemental Materials

I am teaching my son on the piano, and he is now studying Mathews' *Graded Course*, grade 3. He is also just finishing "Happy Days in Music Play." He has been practicing the scales, chords and arpeggios for some time, and has taken quite a number of second and third grade pieces. What would you suggest for him to study in connection with the *Graded Course*, now that he has finished the "Happy Days in Music Play"?

Is there any collection of the old classics written in a simplified form for young pupils to study? Mrs. H. M.

While the boy continues to use the *Graded Course*, the most useful supplemental material would be in the form of individual pieces or collections of study pieces, such as "Facile Fingers," Op. 60, by C. W. Lemont, these to be followed by "Studies in Musicianship," Book 1, by Heller (edited by Isidor Philipp).

Various collections of the simpler piano classics are available, such as the "Selections from Beethoven's Piano Works" (Presser Collection, Volume 41); "Twelve Easy Pieces" by Handel (same, Vol. 264); "First Lessons in Bach" (same, Vol. 307). It is better, in my opinion, to give the easier compositions of the masters in their original form rather than simplified arrangements of more elaborate works, since such simplification is very apt to destroy some of their chief beauties.

Playing the Piano by Touch

By the Distinguished American Pianist, Composer, Accompanist and Teacher of Lawrence Tibbett

FRANK LA FORGE

Playing the piano by touch is one of the significant problems to which all live teachers give serious attention. The training of the pianist's hand is a feat of manual dexterity involving many psychological processes. It implies an exactness of accuracy which makes that of the expert marksman seem almost trifling. Every note must be a "bull's-eye;" and the fingers must rain down upon the keyboard with an almost incredible rapidity. Certainly the human brain and the nervous system have no more drastic demands made upon them than those of the concert pianist. Here, however, the pianist is expected to make tonal shadings which the organist accom-

plishes by elaborate mechanical means. Many artistic points are gained.

All of which implies that the pianist must resort to a highly cultivated automatism. That is, his touch sense must be cumulatively trained so that he apparently reproduces the notes without thinking of the mechanical processes involved. This results in what is known as "touch" playing. Although the hand is apparently operating without thought, it is actually demonstrating a kind of psychological phenomenon so complex and so highly developed that few brain processes equal it in any way. A better understanding of playing by touch will help to solve many pianistic problems.

A FEW YEARS ago I was playing a recital with Casini, the cellist, in the large auditorium at Leland Stanford University, Palo Alto, California. We had just started the "Rococo Variations" by Tchaikovsky, a number which lasts over fifteen minutes, when suddenly, without any apparent cause, every light in the place was extinguished. A quite audible gasp ran through the audience, they probably thinking that the number would have to come to an abrupt halt until the lights could be switched on again. But when they found that the total darkness made absolutely no difference in the performance, the effect was quite magical. I remember that I enjoyed particularly playing the number. There was nothing to detract the attention of the audience. Oddly enough, just as we were concluding, all the lights came on again as if we had planned it so. It looked like a piece of good showmanship though it was entirely unforseen on our part. After the recital many people told me how exceptional they thought it was for an artist to be able to play in the dark.

As a matter of fact, playing by touch or "feel" is taken for granted by any pianist worthy of the name. He knows what added security, accuracy and freedom this ability provides. In fact it is necessary for any real mastery of the instrument.

Many celebrated instrumentalists practice part of the time in absolute darkness. This develops the instinct of the finger and helps one to become more familiar with the mechanical rules governing the measuring of intervals. Leschetizky said, "The finger is a creature of habit."

The pianist is prone to fall into bad habits because the keys of his instrument are spread out before his eyes. He is apt to rely too much on his sight to guide the fingers to their rightful places. It seems the easy and natural thing to do. The string player, on the other hand, soon learns to feel his way, the violinist, for instance, eventually developing hair breadth accuracy in this respect. Playing the piano by touch is likewise a matter of training and can be acquired by anyone who persists.

Since the touch system has been universally adopted by typists the general level of accuracy and speed in manipulating this machine has been increased to a remarkable extent. The prospective typist begins on a machine which has blank keys and hence he must learn the position of the keys by touch from the very start. While the process is a little more tedious at first the freedom thus gained soon becomes apparent.

Seeing Through the Fingers

BLIND PIANISTS are further proof of the efficacy of the touch system on the piano. Out of a total number of

more than fifty thousand blind persons in the United States, over five thousand are of school age and are being educated in state schools for the blind. Probably two thirds at least of these are studying music, many with the hope of earning a living by some form of musical activity, others for purely cultural reasons.

It is definitely known, comparing blind children with normal children in the study of music, that the former make greater and more consistent progress than their more fortunate brothers and sisters. There are several reasons for this. Lacking the usual distractions which claim the wandering attention of the child with normal sight, the ability to concentrate is developed. Thus when they practice they make every minute count. Again when they listen to music they listen intently and absorb. They find it absolutely necessary to develop memory, and that, like the touch system, is susceptible to training. And, finally, the blind student must cultivate the sense of touch and the feeling for distances.

Blind pianists as a result develop un-

usual accuracy in playing. My master in theory, Josef Labor, was born blind. Yet when I played a piece for him he would discuss the various progressions and could always tell the number of the measure in which they occurred. Herr Labor was said to have one of the most remarkable musical memories ever known.

To the accompanist, especially if one accompanies by memory, the ability to measure distances on the piano is most important, for then one may watch the lips of the singer and thus produce a much more perfect ensemble than would be possible if one were obliged to look at the keys.

Whence Comes this Freedom?

BUT HOW is this freedom to be brought about? To begin with it is advisable to consider the purely tactile sense. Close the eyes. Find middle C by its position with reference to the two black keys. Then find all the Cs on the keyboard in the same way. Do the same with E to the right of the two black keys,

F at the left of the three black keys and forth. The groups of two blacks and the blacks will give you your key positions and in time you will be able to locate any key quickly by the sense of touch alone.

When I played for Leschetizky the first time he remarked that I "measured the bass" and asked me where I had learned how to do that. It was fortunate for me that my sister, Ruth La Forge Hall, who was my first teacher, gave me the necessary instruction so that it developed unconsciously. In playing waltzes, especially, it is extremely useful to be able to measure the bass so that the eye may assist if necessary in difficult passages within the right hand.

Take, for instance, the C sharp minor Waltz by Chopin.



The first complete measure, left hand, has the fourth finger on the first G sharp below middle C and the second measure requires the fifth finger on the second D sharp below middle C. It is a small matter to "feel" for the E from the upper G sharp and so to slip the thumb onto the D sharp below it (but without playing it), and from there one can easily measure the octave downward and play the desired sharp. The fourth measure, left hand, has the third finger on the first G sharp below middle C and the fifth measure requires the second E below middle C. This is still easier. One feels for the first D sharp below middle C and places the thumb thereon without playing it and then measures and plays the octave E below. The same system should be carried out in the right hand. Needless to say this must be done without looking at the keys. "Study it blindly," as Leschetizky would say.

The ability to measure the intervals, namely the fifth, sixth, seventh, or whatever they may be, comes quite as naturally as does the measuring of the octave.

The added feeling of security and repays the work entailed in acquiring the touch system.



FRANK LA FORGE

LAWRENCE TIBBETT

FASCINATING PIECES FOR THE MUSICAL HOME

PASTELS

WALTZ

Tempo di Valse M.M. $\text{♩} = 63$

FRANK H. GREY

modern ballet style. Grade 3.

First system of musical notation for 'Pastels'. It features a treble and bass staff in 3/4 time. The treble staff begins with a melody marked *mf* and includes fingerings 1, 2, 3, 1, 5, 4, 3, 2, 1, 3. The bass staff provides harmonic accompaniment.

Second system of musical notation. The treble staff continues the melody, marked *delicato* and *mp*. The bass staff continues with chords and single notes.

Third system of musical notation. The treble staff includes fingerings 5, 4, 3, 2, 1, 3, 1, 2, 3, 1, 3, 1, 4, 3, 1, 2, 1, 4. The bass staff continues with chords.

Fourth system of musical notation. The treble staff includes a *Fine* marking and a *mf* dynamic. The bass staff continues with chords.

Fifth system of musical notation. The treble staff includes fingerings 1, 5, 4, 3, 2, 1, 3, 1, 2, 3, 1, 3, 1, 4, 3, 1, 2, 1, 4. The bass staff continues with chords.

Sixth system of musical notation. The treble staff includes fingerings 5, 4, 3, 2, 1, 3, 1, 2, 3, 1, 3, 1, 4, 3, 1, 2, 1, 4. The bass staff continues with chords. The system ends with a *D.S. ** marking.

Seventh system of musical notation. The treble staff includes fingerings 4, 1, 5, 4, 3, 2, 1, 3, 1, 2, 3, 1, 3, 1, 4, 3, 1, 2, 1, 4. The bass staff continues with chords. The system ends with a *D.S. ** marking.

Eighth system of musical notation. The treble staff includes fingerings 1, 5, 4, 3, 2, 1, 3, 1, 2, 3, 1, 3, 1, 4, 3, 1, 2, 1, 4. The bass staff continues with chords. The system ends with a *D.S. ** marking.

In popular drawing-room style.
Grade 4.

TWILIGHT ON THE HILLS

GEORGE S. SCHULER

Con grazia M. M. ♩ = 54

mf

molto rall.

a tempo

molto rall.

Più mosso

f marc.

mf

poco rit.

molto rall.

f

Tempo I.

mf

molto rall.

a tempo

molto rall.

Last time to Coda

TRIO

La melodia ben pronunciato

mf

poco rit.

poco rit. e dim. D.C.

CODA Last time only

f slowly

mp

cresc. e rall.

mp Fine

SUMMER DAYS

In popular dance style. Grade 4.

Moderato grazioso M.M. ♩ = 132

WILLI LAUTENSCHLAEGER, Op. 104, No. 1

The musical score for "Summer Days" is presented in a standard piano format with two staves per system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in 2/4 time and consists of 132 measures. The score is divided into eight systems, each with a treble and bass staff. The key signature is one flat (B-flat). The piece begins with a piano (p) dynamic and ends with a mezzo-forte (mf) dynamic. The tempo is marked 'Moderato grazioso' with a metronome marking of 132 beats per minute. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings.

Poco tranquillo

JUNE, 1931

Page 413

The musical score is written for piano and consists of 12 systems. Each system contains a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano). Fingering numbers (1-5) are written above many notes. The key signature has two flats (B-flat and E-flat). The piece concludes with a 'D.C.' (Da Capo) instruction.

THE CONVENT BELL

THE ETU
PAUL VALDEMA

Moderato M. M. ♩ = 72

mp
p
mf
cresc.
f
rall.
p a tempo
mf
p
mf
rall.
p a tempo
mf
p
mf
rall.
Poco agitato
mf
a tempo
mf
cresc.
-cen-
-do
allarg.
ff
molto rall. mf
a tempo
mp
p

mf *cresc.* *f rall.* *Joyfully* *fa tempo* *poco rall.* *cresc.* *ff a tempo* *rall.*

POLONAISE

A stately dance of Polish origin formerly used at the opening of festivities at the Polish Court. It was originally more of a processional than a dance, and was played as lords and ladies marched past the throne of a new ruler. Grade 3.

Allegro M. M. ♩ = 56

HELEN L. CRAMM, Op. 42, No. 3

f *mp* *f* *mp* *f* *mp* *cresc.* *poco rit.* *fa tempo* *mp* *Fine* *mf* *p* *mp* *cresc.* *poco rit.* *D. C.*

FAIRY HARP SONG

A study in broken chords. Grade 3.

ELLA KETTERER

Andante M. M. ♩ = 63

Andante M.M. 63

pp *pp* *pp* *ppp* *pp* *pp* *pp*

Più mosso

mf *ppp*

rit. *Tempo I.*

p *pp* *pp* *ppp* *pp* *ppp*

p *pp* *pp* *ppp* *pp* *ppp*

Copyright 1930 by Theodore Presser Co.

A new transcription of a beautiful melody. Grade 3.

Adapted by Henry S. Sawyer

ALL SOULS' DAY

A LITANY

British Copyright secured

FRANZ SCHUBERT

Lento M.M. ♩=76

Lento M.M. 7-76

l.h. r.h. mf l.h. r.h. l.h.

p f rit. a tempo p

mf frit. a tempo p

poco rit. a tempo p rit. pp

A fine concert piece,
An American classic. Grade 6

PRELUDE ARABESQUE

JAMES H. ROGERS

Con moto M.M. $\text{♩} = 92$

f *il canto ben marcato*

sempre forte

poco dim. *più dim.*

f *agitato*

poco a poco *più tranquillo* *p* *calmate*

perdendosi *pp*

mf più mosso a capriccio

mf

mp

mf

poco a poco

p

cresc.

sempre

cresc.

ff

molto agitato e sempre fortissimo

veloce

con tutta forza e velocissimo

sempre forte e molto allargando

Tempo I.

mp ben cantando

The musical score is written for piano and consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings. Dynamics like *mf*, *mp*, *p*, *ff*, and *f* are used throughout. Performance instructions such as *più mosso a capriccio*, *poco a poco*, *molto agitato e sempre fortissimo*, *veloce*, *con tutta forza e velocissimo*, *sempre forte e molto allargando*, and *Tempo I.* are included. The score is in a key with one sharp (F#) and a 3/4 time signature.

No. 2

ED. POLDINI, Op. 79, No. 2

ED. POLDINI, Op. 79, No. 2

Assigned 1930 to Theodore Presser Co.

p dolce *f rit.*

a tempo *rallentando* *molto* *largamente più vivo*

crescendo *ff* *rit.*

a tempo *f*

largamente *a tempo* *ff*

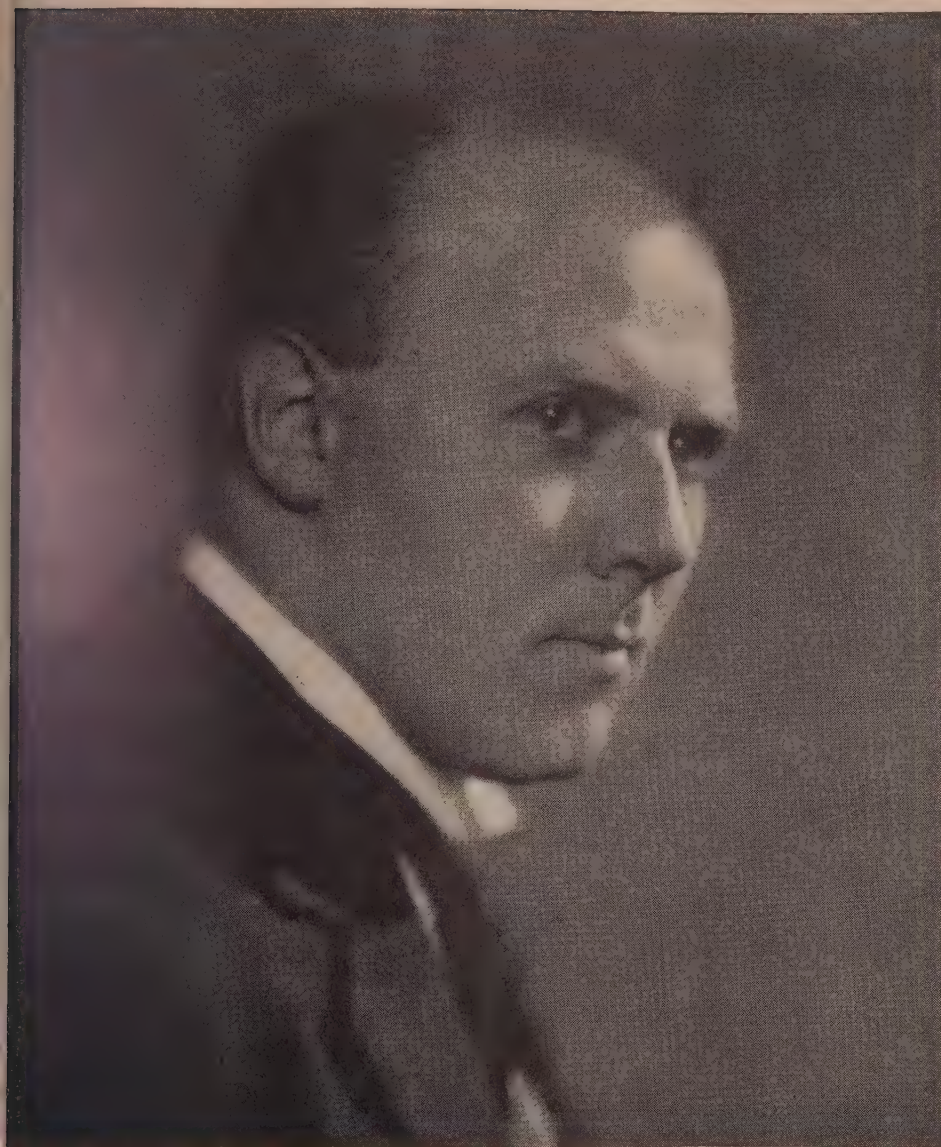
allargando *molto cresc.* *ff* *a tempo* *rit.*

a tempo *ff* *mp* *dim.* *p* *rit.* *lento* *armonioso* *rallentando* *crescendo*

vivo *f* *ff*

CHOOSE YOUR PIANO

AS THE ARTISTS DO



♪

**"My sincerest
appreciation for
the marvelous
Baldwin Pianos
which helped so
much to insure
my success"
. . . Walter Giesecking**

Baldwin builds pianos for every purse and purpose
HOWARD — ELLINGTON — MONARCH — BALDWIN
SARGENT — HAMILTON

"Insured my success" how? by placing beneath the rippling fingers of the great master, a keyboard as smoothly fluid as a wave on a tropic sea as full of color as the Mediterranean, on the shores of which he was born. » » » To you, whether you be a student, artist or talented amateur, it is important to know that the Baldwin of today is the inspiring companion of the truly great pianists of today yours too, if you will have it so. » » » For the Baldwin is so easy to own. Our Budget Plan makes it so. Baldwin Grands are priced from \$1,450. An illustrated catalog will gladly be sent on request.

THE BALDWIN PIANO COMPANY
Cincinnati, Ohio

Baldwin



Pianos

Have You Faith in Yourself?

In every community there are ambitious teachers, who know the advantage of new inspiration and ideas for their pupils, but still neglect to keep up with the best that is offered.

It is too easy for teachers to say "I am busy and haven't the time for more study myself." They find that excuse instead of making the effort to use the minutes each day which so often go to waste.

The most successful teacher of course is a very busy teacher. The demands upon his attention are never ceasing—yet he is the one who can find the extra time for something worth while. It is for such a teacher, chiefly, that the Extension Courses are the greatest benefit. For him it is hard to give up his interesting class and go away for instruction.

The Increased Demands for DEGREES have Resulted in Larger Classes for the ADVANCED COURSES offered by the UNIVERSITY EXTENSION CONSERVATORY.

You may have seen our announcement many times. You know that it is possible through our Conservatory to gain new ideas which will result in your own increased efficiency.

Look back over the last year. What progress have you made? Perhaps you've wanted to send for our catalog and sample lessons before—just to look into them. That is your privilege. We offer them without obligation to you. Ours is one of the leading musical institutions and we urge you to take advantage of the spare moments you are sure to find. You must not rely upon your good intentions, as you have in the past, or you will miss this opportunity.

The service offered to teachers in our classes continues long after the diploma or degree is awarded.

There is a greater demand all the time for the courses we offer, as they fit teachers for better positions. This is an age of specialization and the specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready for them.

A Diploma is the key to the best teaching position. Do you hold one?

Our Diplomas and Degrees are Awarded by the Authority of the State of Illinois

It is up to YOU. On your own decision will rest your future success. Fit yourself for a bigger position—demand larger fees. You can do it! You can easily and quickly fit yourself right at home through Extension Courses.

Now is the opportune time for you to clip the coupon below. Get it in the first mail. Don't waste any more time! The coupon will bring you information about the lessons which will be of untold value.

More than 200,000 ambitious men and women have gained proficiency in these various branches of music by the University Extension Method. And to you we offer the same advantages which were given to them.

This Is Your Opportunity—Mail the Coupon TODAY!

University Extension Conservatory CHICAGO, ILLINOIS

UNIVERSITY EXTENSION CONSERVATORY, Dept. 19
Langley Avenue and 41st Street, Chicago, Illinois.

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below.

- | | | |
|--|--|---|
| <input type="checkbox"/> Piano, Normal Course for Teachers | <input type="checkbox"/> Trumpet | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Piano, Course for Students | <input type="checkbox"/> Cornet | <input type="checkbox"/> Ear Training and Sight Singing |
| <input type="checkbox"/> Public School Music | <input type="checkbox"/> Voice | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Harmony | <input type="checkbox"/> History of Music | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Adv. Composition | <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> Piano Accordion |
| | <input type="checkbox"/> Clarinet | |
| | <input type="checkbox"/> Violin | |

Name Age

Street No.

City State

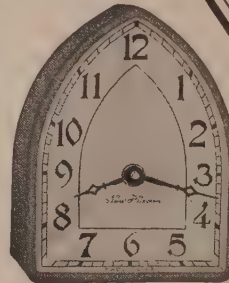
How long have you taught Piano?..... How many pupils have you now?..... Do you hold a Teachers' Certificate?..... Have you studied Harmony?..... Would you like to earn the Degree of Bachelor of Music?

VACATION NEEDS

Are Easily Filled Without Cost by Securing Subscriptions For THE ETUDE

Whatever vacation includes this Summer you'll find use and need for these attractive articles. In return for the required number of subscriptions new or renewal to THE ETUDE which you can easily obtain from your friends, we will send your choice free of charge. Get your first order and send it to us with FULL PAYMENT TO-DAY! Personal subscriptions do not count.

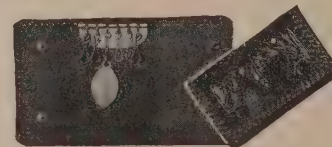
NEW HAVEN CLOCK



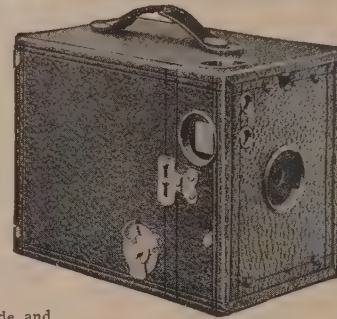
This miniature clock will delight the traveller. It is only 3" high, has a Krack-Proof Crystal and an alarm, keeps accurate time and comes in green, blue and rose. Awarded for securing FOUR SUBSCRIPTIONS.

KEY CASE

Prevent lost keys and resulting inconvenience with this handy Key Case. It is made of real cowhide and contains six swivel hooks for keys. Awarded for securing ONE SUBSCRIPTION.



EASTMAN CAMERA



Keep a picture record of your good times this summer with the No. 2 Eastman Hawk-eye Camera. Genuine in every detail, it takes pictures 2 1/4" x 3 1/4" on a roll film and is awarded for securing only FOUR SUBSCRIPTIONS.

ASH TRAY SET



One can't have too many ash trays. Here is a novel set of four individual trays that have nickel-silver rims and tinted glass centers which is awarded for securing TWO SUBSCRIPTIONS.

HANGERS

The compactness of this novel set makes it particularly valuable to the traveller—a welcome addition to any clothes closet. Awarded for securing ONE SUBSCRIPTION.



HANDY FLASHLIGHT



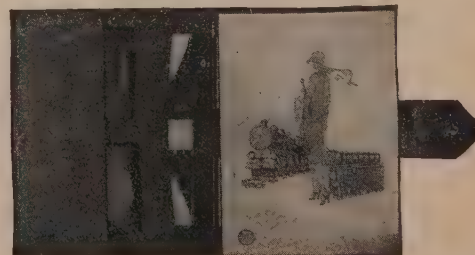
Complete with bulb and battery, this full nickel flashlight is especially useful and desirable. It may be yours for obtaining only THREE SUBSCRIPTIONS.

WAHL FOUNTAIN PEN



You will be especially pleased with this genuine Wahl Fountain Pen. It has gold plated bands, clip and point and is awarded for securing THREE SUBSCRIPTIONS.

CORRESPONDENCE CASE



Including a leather covered Engagement Book and Address Book, a pencil, imported writing Pad and Envelopes, this leather bound, silk lined Correspondence Case is especially desirable. It is 6" x 8" closed and may be yours for obtaining FIVE SUBSCRIPTIONS.

DIARY



Complete with lock and key, this attractive leather bound Diary is sure to please. Awarded for securing only THREE SUBSCRIPTIONS.

Send Orders Directly to

THE ETUDE MUSIC MAGAZINE

Foreign \$3.00 — \$2.00 A YEAR — In Canada \$2.25

1712-1714 CHESTNUT STREET, PHILADELPHIA, PENNSYLVANIA

CHOOSE FROM THESE New Music PUBLICATIONS

Music for Summertime Enjoyment
Teaching Numbers for Summer Students
Novelties for the Recital Program
Material for Next Season's Teaching Needs

ANY OF THE NUMBERS LISTED ON THIS PAGE WILL BE SENT FOR EXAMINATION

PIANO SOLOS FOR STUDY, RECITAL AND KEYBOARD DIVERSION

Cat. No.	Gr.	Pr.
BEER, LEOPOLD J.		
25111 Dance Intermezzo.....3		\$0.50
BEER-WALBRUNN, ANTON		
25238 Circus Carnival.....3½		.50
BEETHOVEN, L. van		
25270 Allegretto, from "Seventh Symphony".....3		.25
BERNARD, GEORGES		
25274 Strolling Through the Park.....3½		.50

A VISIT TO GRANDPA'S FARM

Seven Boyhood Scenes
For the Pianoforte
By MATHILDE BILBRO
Grade 2

25210	Skimming the Cat.....	\$0.25
25211	The Swing.....	.25
25212	The Fish I Caught.....	.25
25213	Grandma's Bluebird.....	.25
25214	Leaf Burning.....	.25
25215	Squirrels.....	.25
25216	When Grandpa was a Boy.....	.25

CADMAN, CHAS. W.		
30154 To a Comedian.....6		.40
DE LEONE, F. B.		
25233 Mesa Flower (Indian Reverie).....4		.40
DONATH, JENO		
25180 Bonita (Tango).....4		.35

PIANO DUETS

BÜCHER, ERNST		
25243 Military March.....2		.50
GRAMMOND, C. C.		
25247 Commencement Day March.....2		.40
DAVIS, CHARLOTTE E.		
30160 Valse in A Flat.....3		.80
HORVATH, GEZA		
25182 Hungarian National Dance, Op. 115.....3		.50
KRENTZLIN, RICH.		
25273 March of the Life Guards.....3½		.50
PRESTON, M. L.		
25205 Dance of the Bubbles.....3		.75
WAGNER, R.		
25242 Siegfried's Funeral March from "Götterdämmerung".....4		.50
WENRICH, PERCY		
25123 Lilac Blossoms (Arr. Paul Zilcher).....3		.50

PIANO—6 HANDS

ARNOLD, MAURICE		
30159 The Fortune Teller.....2		\$0.70
ASHLEY, GLENN W.		
25094 Healthy Blossom Waltz.....2		.75
BAINES, WILLIAM		
25198 The King's Review.....2½		.60

RHYTHMIC ORCHESTRA

ANTHONY, BERT R.		
25245 Arrival of the Brownies.....		.50
EYER, FRANK L.		
25204 The Coming of Santa Claus.....		.50
MERZ, KARL		
25187 The Young Bugler.....		.50

FELTON, WILLIAM M.		
25269 Gypsy Maid (Russian Gypsy Melody).....3		.25
GADE, NIELS W.		
25244 Dance of the Little Girls.....3		.25
25195 Sylphiden.....3½		.25
GAYNOR, JESSIE L.		
30191 The Moon Boat and My Shadow.....1½		.30
GREY, FRANK H.		
25267 Ice Carnival.....3		.50

3 LITTLE HOME PICTURES

By
HARRY PATTERSON HOPKINS
Grade 1½

25227	Parlor Waltz.....	\$0.25
25228	Busy in the Kitchen.....	.25
25229	Ready for School.....	.25

THREE LITTLE MERRY MAKERS

For the Pianoforte
By
HARRY PATTERSON HOPKINS
Grade 1½

25230	Little Brown Bunny.....	\$0.25
25231	The Haunted Barn.....	.25
25232	Golden Butterfly.....	.25

2 PIANOS—4 HANDS

BIZET, GEORGES		
25226 Menuet de l'Arlesienne (Arr. A. Renaud).....4		.70
COOKE, JAMES FRANCIS		
24992 Sea Gardens (Arr. E. Hesselberg).....4		.60
GRIEG, EDVARD		
30188 The Butterfly, Arr. L. V. Saar.....8		.75
30165 Sunshine Song (Arr. Ph. Werthner).....4		.75

SECOND SUITE

(Indian)
By EDWARD MAC DOWELL
In Five Numbers
Arranged for Two Pianos, Four Hands
By
WILLIAM HENRY HUMISTON
and
OTTILIE SUTRO

25255	Legend.....8	\$2.50
25256	Love Song.....6	.90
25257	In War-Time.....7	2.50
25258	Dirge.....5	.90
25259	Village Festival.....8	2.50

SCHOOL CHORUSES

ANTHONY, BERT R.		
21017 Victory Song (Unison) (Arr. W. M. Felton).....		.08
BENSON, G. N.		
21012 A Garden Party (2 Part).....		.08
CLARK, KENNETH, S.		
35143 When I Do Wrong (2 Part).....		.06
DONIZETTI, G.		
21016 O Columbia, We Hail Thee (2 Part) (Arr. W. M. Felton).....		.15
HAWTHORNE, SEYMOUR		
35112 Awake! Arise! (Unison).....		.12
HUERTER, CHARLES		
35137 The Brook (2 Part).....		.15
ROOT, FREDERIC W.		
21008 The Crimson Glow of Sunset Fades (2 Part) (With Four Hand Acc.).....		.20
SPEAKS, OLEY		
35118 On the Road to Mandalay (S. A. B.) (Melody in Bass).....		.15
SPROSS, CHAS. G.		
35105 Will o' the Wisp (3 Part).....		.12
WESTENDORF, THOS. P.		
35117 Little Boy Blue.....		.08

HUERTER, CHARLES		
30198 Valse Capricetta.....4		.40
KERN, CARL W.		
25183 March of the Masks.....3½		.25
LIEURANCE, THURLOW		
25184 Valse Brillante.....4		.35
LYONS, FRANK		
25234 Dance of the Buccaneers.....4		.50
MANA-ZUCCA		
25246 A Landscape.....4		.35
MANNEY, CHAS. FONTEYN		
24958 Overheard in America.....5		.50
MEARES, J. C.		
30204 Hand in Hand (Glide Waltz).....3		.40
MENDELSSOHN, F.		
25196 Andante, Op. 7, No. 6.....5		.25
MUELLER, EDWARD A.		
30177 Elves at Play.....2½		.40
NEVIN, ETHELBERG		
30179 Mighty Lak' a Rose, Waltz (Arr. F. W. McKee).....3 (R)		.60
PRICE, FRANCES		
25154 Rita, Valse Reverie.....3		.25
PROTIWINSKY, HANS		
25181 Homage to Schubert.....3		.35
25200 Moslem Oriental Dance.....2½		.25
25201 Russian Gopak.....2½		.25
SOUSA, JOHN PHILIP		
30155 El Capitan March.....3½ (R)		.50
VALDEMAR, PAUL		
25115 Melody (for Left Hand Alone).....3½		.25

PIANO STUDIES

HOFFMANN, AUGUST W.		
30196 28 Left Hand Etudes—Book 1 (Music Mastery Series).....4-5		.75
WILLIAMS, FREDERICK A.		
25235 Short Pieces in All Keys (Music Mastery Series) 2-3		1.25
PIPE ORGAN		
DIGGLE, ROLAND		
30178 Willows.....3		\$0.50
GLUCK, CHR. W. von		
25260 Melodie from "Orpheus".....4		.35
HARRIS, CUTHBERT		
25114 Postlude.....4		.50
KOHLMANN, CLARENCE		
25271 March-Scherzo.....4		.50
MAITLAND, S. MARGUERITE		
25263 Sunrise in Emaus.....4		.60
STEBBINS, G. WARING		
30156 A Summer Fantastic.....4		.75

VIOLIN AND PIANO

MANA-ZUCCA		
25225 Puva (Sleep).....5		.35

ORCHESTRA

GALLOWAY, TOD B.		
25222 The Gypsy Trail.....		.75

ANTHEMS

Mixed Voices		
BARRELL, E. A., Jr.		
21019 Lord, Throughout This Day.....		.12
HAVENS, C. A.		
35128 How Calm and Beautiful the Morn.....		.12
HAWLEY, CHAS. B.		
35136 The Strife is O'er.....		.16
MARKS, J. C.		
21003 Lord, Let Me Know Mine End.....		.12
MENDELSSOHN, F.		
21015 Hail to the King.....		.12
PORTER, W. T.		
35140 Christ, the Lord is Risen Today.....		.18
RISHER, A. P.		
21011 Easter Morn.....		.12
SHELLEY, HARRY ROWE		
35115 Oft in Danger, Oft in Woe.....		.15
35141 Christ Triumphant.....		.18
SPROSS, CHAS. G.		
35127 The Day of Resurrection.....		.16
Men's Voices		
KERN, F. A.		
20997 Come, Come Unto Me (Arr. G. L. Lindsay).....		.08
VERDI, G.		
20996 Father Almighty (Arr. G. L. Lindsay).....		.12

The Variety in this Comprehensive List of Brand-New Publications and Reprintings of Outstanding Numbers from The John Church Company catalog offers splendid opportunities for music buyers to make a satisfactory selection for present and future requirements.

VOCAL SOLOS

Secular

d'HARDELLOT, GUY		
30172 All for You (c sharp-F)..... (T)		.60
DE KOVEN, REGINALD		
30189 The Naughty Little Clock (d-g)..... (R)		.60
FORMAN, MRS. R. R.		
25177 A Mother's Good-bye (d-E flat).....		.40
HAHN, CARL		
25224 For You, My Love, and Me (E flat-a flat).....		.60
25223 The Heart of You (c-F).....		.60
HAMBLÉN, BERNARD		
30170 I Am Fatel (a-D opt. F)..... (T)		.75
HAWLEY, C. B.		
30162 Ah! 'Tis a Dream (g-C)..... (T)		.50
HOMER, SIDNEY		
30184 Two Groups of Songs from Mother Goose. Group One (High Voice)..... (T)		.60
HUERTER, CHARLES		
25179 Che-a-wan-ta (Robin) (d-g).....		.50
MANA-ZUCCA		
25208 Heaben! (a-D).....		.50
25209 Peace at Last (A Chopin Prelude) (d-E opt. F).....		.40
SPEAKS, OLEY		
30207 Dawn Light and Bird Song (b-E opt. F Sharp)..... (R)		.60
SPROSS, CHAS. G.		
30157 Jean (d flat-a flat).....		.40
30158 Jean (b flat-F).....		.40
STRICKLAND, LILY		
25149 Give Me To-day (d-a flat).....		.50
VANDERPOOL, F. W.		
25199 How Sweet to Know (E flat-g).....		.50
WELLS, JOHN BARNES		
30006 The Owl (c-F sharp)..... (T)		.50
WILLEY, CHARLES		
30169 The Sweet o' the Year (d-g)..... (T)		.60

Sacred

HAMMOND, WILLIAM G.		
30175 Behold the Master Pas-seth By (d-F).....		.60
30181 O Master, Let Me Walk with Thee (b flat-D).....		.40
MANA-ZUCCA		
25207 Worship (E flat-g sharp).....		.50
RIKER, FRANKLIN		
25137 Comfort Ye My People (d-g).....		.60
SPEAKS, OLEY		
30205 By the Waters of Babylon (a-D)..... (T)		.60
SPROSS, CHAS. G.		
30164 Lord Jesus, in Thy Mercy (b flat-D).....		.60
VANDERPOOL, F. W.		
25186 Dear to the Heart of God (E flat-F opt. g).....		.60

VOCAL DUETS

Secular

CADMAN, CHAS. W.		
25190 Lilacs (S. & A.).....		.50
DRIGO, R.		
25218 Columbine's Treasures (S. & T.).....		.50
GEIBEL, A.		
25189 Happy Days (S. & A.).....		.50
STOUGHTON, R. S.		
25193 Under the Moon (S. & B.).....		.50
STRICKLAND, LILY		
25191 Spring is a Lady (T. & B.).....		.40
TALBERT, SARAH		
25197 Pickaninny, Sandman (S. & A.).....		.40
Sacred		
WILLIAMS, T. D.		
25188 Only Waiting (S. & A.).....		.50

THEODORE PRESSER
PUBLISHERS
& DEALERS
Everything in Music Publications
1712-1714 CHESTNUT ST., PHILA., PA.

NOW IS A GOOD TIME
TO GET ACQUAINTED
WITH THESE FINE

ELEMENTARY PIANO WORKS

Examine and Select Material Now to Renew and
Strengthen Your Next Season's Teaching Work

ANY OF THE FOLLOWING WILL BE SENT FOR EXAMINATION WITH RETURN PRIVILEGES

PIANO PATHWAYS BY BLANCHE DINGLEY-MATHEWS

A SERIES OF CAREFULLY OUTLINED LESSONS
FOR THE TEACHING OF PIANO IN CLASSES

This new class instructor for piano beginners particularly caters to the needs of the private teacher. It gives attractive material for successful class work supplemented by an outline of procedures which insures, even to teachers without previous class experience, success in giving group instruction. "Piano Pathways" does help teachers to extend their educational work beyond those who can afford private lessons.

Price, One Dollar a Copy

MY FIRST EFFORTS IN THE PIANO CLASS

This book for group piano instruction of beginners leaped into such great favor because its practical and attractive material, using both clefs from the start, makes it easy to develop elementary playing ability in a comparatively short time.

Price, 75 cents

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

Little beginners five to eight years of age find this book an irresistible invitation to piano study with its game-like procedures, fascinating illustrations, cut-out pictures and attractive little melodies. Splendid for the private lesson or groups of young beginners.

Price, \$1.25

SUCCESSFUL EASY STUDIES

Daily Exercises for Training the Five
Fingers of Both Hands—Vol. I

By Mentor Crosse (Grade 1-2) Price, 75c

Two and Twenty Little Studies on
Essentials in First Grade Piano Teaching

By Helen L. Cramm Price, 75c

Counting Time—Progressive Studies in
Rhythm—Elementary to First Grade

By Edward A. Mueller Price, 60c

Fingers Ten in Work and Play

By Frances Terry (Grade 2-2½) Price, 60c

Technic for Beginners

By Anna Preisilla Risher (Grade 1-2) Price, 75c

The Child's First Grade

By Blanche Dingley-Mathews Price, \$1.00

MINIATURE MELODIES BY JESSIE L. GAYNOR

VOLUME ONE VOLUME TWO VOLUME THREE

These "Miniature Melodies" stand in great favor with a host of teachers. Volume One paved the way to this wide acceptance because it was one of the first, and still remains one of the best, works enabling the teacher to start the beginner with both clefs. These "Miniature Melodies" provide splendid supplementary material from the very start of piano study.

Price, Seventy-five cents

PREPARATORY MATERIALS

New Rhymes and Tunes for Little Pianists
By Helen L. Cramm Price, 75c
Helps teach rhythm along with the notes up and down from Middle C.

Tunes for Tiny Tots
By John M. Williams Price, 75c
A popular preparatory book for little youngsters. Both clefs.

Playtime Book
By Mildred Adair Price, 75c
Everything to delight the little beginner. Both clefs.

Bilbro's Kindergarten Book
By Mathilde Bilbro Price, 75c
Gives the youngest piano beginners real encouragement.

BEGINNER'S BOOK

SCHOOL FOR THE PIANO—VOLUME ONE

By Theodore Presser Price, \$1.00

One of the most extensively used elementary instruction books. It is a "first reader" for piano students of all ages. There are two excellent books to follow it, "Student's Book" (\$1.00) and "Player's Book" (\$1.00).

ADVENTURES IN MUSIC LAND

By Ella Ketterer Price, \$1.00

This is a superb up-to-date instructor for young beginners, giving melodies in both clefs for very first keyboard work.

Ask for FREE Thematic Catalogs Showing Portions of Easy Piano Pieces

UPON REQUEST WE WILL BE GLAD TO SEND TO ANY TEACHER A SELECTION OF TEACHING PIECES, IN ANY DESIRED GRADES, FOR EXAMINATION WITH RETURN PRIVILEGES

THEODORE PRESSER CO.
MUSIC

DIRECT MAIL SERVICE ON EVERYTHING IN MUSIC PUBLICATIONS

1712-1714 CHESTNUT STREET, PHILADELPHIA, PA.

Music of All Publishers

World's Largest Stock

Revitalization for Musicians

(Continued from page 398)

in the Arctic, owing to the amount of oils consumed, and rarely known in the tropics because of the incessant suffusion of the skin by sun rays. The recent and revolutionary invention of foods treated by means of artificial sun rays, as introduced by the General Food Corporation, is destined to be of prodigious value to the human race.

Vitamin E.—Found in wheat oil, cottonseed oil, corn and palm oils, as well as soy bean, peanut and olive oils. This rare vitamin has a peculiarly vitalizing effect. Absence of this vitamin may produce sterility.

Vitamin G.—Found in yeast, lean meats, milk, eggs, and fresh vegetables. Without this vitamin, pellagra is likely to develop, and millions of people have been effected by this in Europe, Minnesota, Illinois, Turkey, Egypt and our own South.

What About It?

BY THIS TIME the reader who is a musician will say: "What has all this to do with music? Simply this. Nutritional science is on the verge of great discoveries. A few deficiency diseases have been isolated. We do not, however, know how many other diseases may be the ultimate result of a neglect in the consumption of vitamin-containing foods. The rational conclusion is that one should cut down on the proteins and carbohydrates and increase the consumption of bulk vegetables, fruits and particularly the citrous fruits and the palatable leaf and root vegetables that may be eaten and well assimilated raw. Milk, butter, tomatoes, cucumbers, olive oil and such should be staple; and it should be remembered that the French *cuisine*, which includes far more glandular meat foods than ours, has been one of the most famous in the world. The French, on the whole, are an exceedingly healthy people. Do not these facts give musicians, constantly subject to physical, mental and nervous drains, particularly those of us who have suffered from lack of vitality, owing to food ignorance, something about which to think? Moreover, it so happens that the foods rich in vitamins are those which are also rich in essential minerals such as iron, potassium, phosphorus, calcium, sulphur and iodine.

Food Combination

THE THIRD great factor in the understanding of foods is that of food combinations. Upon this subject there is a great variation in medical opinion. Some physicians contend that man is an omnivorous animal like the pig and can eat any combination and "get away with it," as long as the quantity is not excessive. The admonition in Genesis, "In the sweat of thy brow shalt thou eat bread," is the doctrine of this group. Certainly those who do a great deal of heavy outdoor labor can assimilate more food. But what about the farmers in our own New England, our South, and our West, who in many cases spend most of their time out of doors, and who have been the biggest market in the world for patent medicines? They certainly believed that they had the best of "good, plain food," and yet they and their wives were ailing most of the time. Much of this was, of course, due to the lack of fresh foods and to pickles, preserved foods, spiced foods, smoked foods, and, in other words, "dead foods," killed by sugar, vinegar, spices and smoke. When they had good foods, they ate them in impossible combinations.

The writer has been intensely interested in the theories of Dr. W. H. Hay of East Aurora, New York, and his disciples, notably Dr. O. Clayman Campbell of Philadel-

phia. These men, working upon principles which we understand have been adopted part for over one hundred years, do foods generally into groups of compatible and incompatibles thus:

Normal Food Chart Prepared by
Physicians and Food Experts

STARCHES		PROTEINS	
Cereals	Macaroni	All game	Eggs
Rice	White flour	All meats	Cherries
Potatoes	Carrotstarch	Fish	Mushrooms
Bread	Bananas	Clams	Nuts
Pastries	Beans (dry)	Oysters	Brain
Pumpkin	Peas (dry)		
combine with		do not combine	
All sweets	Raisins	combine with	
Preserves	Sugar	FRUITS	
Honey	Figs	All berries	
Molasses	Dates	Apples	
Maple sugar		Apricots	
		Cherries	
		Currants	
		Grapes	
		Grapefruit	
		Peaches	
		Pears	
		Pineapple	
		Watermelon	
		Vegetables	
		(non-starchy)	
		(alkaline forming)	
Artichokes	Cauliflower	Green peas	
Asparagus	Celery	Kale	
Beans	Corn	Lentils	
(fresh green)	(sweet—	Lettuce	
Beets	1st day picked)	Olive	
Beet tops	Cucumbers	Onion	
Brussels sprouts	Dandelion	Oyster plant	
Cabbage	Endive	Parley	
Carrots	Garlic	Parsnips	
		combine with	
		FATS	
		Fat bacon	
		Butter	
		Cod liver oil	
		Cream	
		Egg yolk	
		Lard	
		Olive oil	
		Peanut oil	
		Take milk with fresh fruits and vegetables only	
		Take fruit salad only with a protein meal	
		Take vegetable salad with either starch or protein meal	

Yeast is a ferment and may be used with either carbohydrates or proteins.

(See Publisher's Note at end of this article—telling how this card may be obtained free.)

In general the theory is that the carbohydrate group of foods requires an alkaline bath for digestion; that the protein acid fruit group requires an acid bath for digestion; and that the mixture of these two groups at any one meal results in fermentation, putrefaction and toxemia which last may be the synonym of practically all diseases, depending upon the weakness and indispositions of the body of the individual to get rid of the poisons believed to be produced by these combinations. Therefore, when you are determining upon a meal, decide whether it is to be a carbohydrate meal or a protein-acid fruit meal and do not mix these groups, but eat plentifully of the other foods listed which go with either group. Dr. Hay, in starting his patients upon this treatment at the famous Sun-Diet Sanitarium of East Aurora, New York, gives each patient half a pint of Pluto Water every day for three days and on the days that the patient undergoes this treatment he takes nothing but the juices of citrous fruits in any desired quantity. Thereafter the patient is placed upon a compatible diet system indicated in the part by the aforementioned list.

The writer has received such extraordinary benefits from practical experience following the advice given in general in this article that he feels it a privilege to pass it on to his fellow musicians. Moreover, he has talked personally with at least fifty men who have been brought back to health and who have recovered from ailments (many of the most desperate character) which have for years resisted expensive treatment.

On arising in the morning the writer takes a quart of hot water into which the juice of two lemons has been squeezed. Then for breakfast he has a large glass of orange juice into which the juice of the green tops of two branches of celery has been squeezed. On alternate mornings he has a large glass of tomato juice (tomato juice vitamins suffer little from canning into which is squeezed the juice of a quart

(Continued on page 450)

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

-*-
CAPRICE

FANCY BUCKLEY

GUSTAV KLEMM

Andante moderato

I gave to you a rose, one hap - py morn,

A ti - ny bud pink-pet-ald by the dawn; So shy it was, so lit-tle and a - lone, —

That in its gold-en heart I hid my own. — Your white hands held it for a

lit - - tle while, Your sweet lips touch'd it with a ten - der smile, — Then care-less-ly you

tossed the rose a - way — And never knew you broke a heart that day.

Copyright 1928 by Theodore Presser Co. British Copyright secured

YOUTH AND SPRING

JOSEF WASHINGTON HALL
(UPTON CLOSE)

IRVING A. STEINER

Allegro

mf *rit.* *animato* *a tempo* *f* *rall.* *piu mosso e tranquillo* *rit.* *mf* *8 molto rall.* *animato* *molto rall.* *animato*

1. The trees are bursting with blossoms As
3. Here with the rest of na - ture, My

white as the vir - gin snow, The hills smell sweet of their ver - dure, And the lil - ies bloom be - low. 'Tis
soul seems to swell and grow And reach with a rap - turous long - ing For the joy that God must know.

youth and Spring, And the blue birds sing To the blu - er sky a - bove; For what is so gay as a

new spring day, And what is so sweet as love!

2. On the green earth's full, firm bos - som — The ti - ny chick - weed lies, While o - er - head in the branch - es, The

warm wind sighs and sighs. 'Tis youth and Spring, and the glad birds sing To the lightsome realm of May, And life looks long and a burst of song

con passione

Thrills thro' the heart all day.

con passione

f

D.S.

3. And

HOME AGAIN

Words and Music by
GERTRUDE MARTIN ROHRER

Moderato

mf

poco rit. *a tempo*

The hills are turn - ing green a - gain at home - to - day, The
or - chard trees are all in white at home - to - day, The

fields are smil - ing in the sun at home - to - day; The woods are sweet with ev - ry grow - ing thing - a -
li - lac hedge is all in bloom at home - to - day; The house is still and mute - ly calls to me - a -

poco rit. *a tempo*

rall.

a tempo con espress.

gain. I want to go, I want to go back home. I want to go a - cross the hills and see a - gain the

rall. *a tempo*

old home, I want to feel the breath of Spring a - mong the trees; I want to hear the

poco rit. *con espress.*

birds call and smell the fern and may - bell, I want to go, I want to go back home. The

poco rit. *D.S.*

DANCE OF THE IMPS

POLKA DE CONCERT

A good exhibition duet. Grade 4.

SECONDO

IRENE MARSCHAND RITTE

Tempo di Polka M. M. ♩ = 108

The musical score is written for piano duet in 2/4 time. It begins with a tempo marking of 108 beats per minute. The first system includes a forte (ff) dynamic. The second system features a ritardando (rit.) and a return to tempo (a tempo). The third system ends with a 'Fine' marking and a piano (p) dynamic. The fourth system includes first and second endings, marked with '1' and '2' above the staff. The fifth system is labeled 'TRIO' and begins with a mezzo-forte (mf) dynamic. The sixth system continues the Trio section with a piano (p) dynamic. The seventh system includes first and second endings, marked with '1' and '2' above the staff. The eighth system concludes with a 'D. S. S.' (Da Capo) marking.

*From here go back to ♪ and play to *Fine*; then play *Trio*.
Copyright 1931 by Theodore Presser Co.

British Copyright sec

DANCE OF THE IMPS

POLKA DE CONCERT

IRENE MARSCHAND RITTER

Tempo di Polka M. M. ♩ = 108

PRIMO

ff *mf* *rit.* *a tempo* *Fine*

p *mf* *p* *D.S.*

TRIO

D.S.

From here go back to $\text{\textcircled{S}}$ and play to *Fine*; then play *Trio*.

BERCEUSE No. 2

Edited by Franz Kneisel

FELIX RENARD, Op. 2

A standard number in a masterly edition. Grade 3.

Andantino

Violin *p con sordino*

Piano *pp*

p

rall.

Fine

a tempo

mf a tempo

rit.

un poco accel.

a tempo

colla parte

p

*D. C. **

* From here go back to the beginning and play to *Fine*; then play *Trio*.

Copyright MCMVIII by The John Church Company.

Assigned 1930 to Theodore Presser

IO *a tempo espr.*

mf *a tempo* *ten.* *colla parte* *accel.* *rit.* *p* *colla parte* *rit.* *D. C.*

fine and playable festal postlude. Grade 3.

pare: { Sw. Celeste
Ch. Concert Flute 8'
Gt. Gross Flute
Ped. Bourdon, Bass Flute 8'

CHANT JOYEUX

ERNEST H. SHEPPARD

Moderato *March tempo* *add Gedeckt* *mf staccato* *nf* *Senza Pedale* *Gt. or Ch.* *Sw.*

Celeste with Super octave

[illegible]

Cords, broken chords and "cross hands";
all in one piece. Watch the Pedal! Grade 2.

IN THE CATHEDRAL

MILDRED ADAIR

Adagio M.M. ♩ = 53

Copyright 1930 by Theodore Presser Co.

British Copyright secured

VALSETTE

Using the left hand melody. Watch the short slurs. Grade 2½.

Moderato M.M. ♩ = 144

ROBERT NOLAN KERR

Copyright 1930 by Theodore Presser Co.

For Educational Study Notes see Junior Etude Department.

British Copyright secured

LITTLE WILDFLOWERS

They line the roadside, bright and fair,
 Breathe forth their perfume on the air
 And bid us be as pure as they
 As o'er life's path we wend our way.

Grade 1

M. L. PRESTON

Moderato

Copyright 1929 by Theodore Presser Co. British Copyright secured

PEEK-A-BOO!

WALTZ

SECONDO

HELEN L. CRAMM, Op. 37, No. 1

Tempo di Valse M. M. $\text{♩} = 116$

Copyright 1925 by Theodore Presser Co. British Copyright secured

LITTLE SNOW MAN

MARCH

WILLIAM M. FELTON

sk, lively style. Grade 2.

March time M. M. ♩ = 108

mf *cresc.* *a tempo* *rit.* *mf* *cresc.* *Ped. simile* *mf* *cresc.* *dim. D.C.*

ight 1930 by Theodore Presser Co.

British Copyright secured

PEEK-A-BOO!

WALTZ

HELEN L. CRAMM, Op. 37, No. 1

PRIMO

Tempo di Valse M. M. ♩ = 116

mp *f* *p* *mf* *Fine* *D.C.*

ECHOES OF SEVILLE

For Rhythmic Orchestra

Valse Espagnole

FRANK H. GREY

Tambourine

Castanets

Cymbals

Drum

Add Triangle to Castanets if desired.

The musical score is for a piece titled "ECHOES OF SEVILLE" by Frank H. Grey, specifically a "Valse Espagnole" for a "Rhythmic Orchestra". The score is written for four percussion instruments: Tambourine, Castanets, Cymbals, and Drum, each with a 3/4 time signature. A note indicates to "Add Triangle to Castanets if desired." The score also includes piano and bass staves. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into several systems, with first and second endings marked. The piece concludes with a "Fine" marking and a "D.S. al Fine" instruction.

EDUCATIONAL NOTES

on The Etude Music
BY EDGAR ALDEN BARRELL

by Frank H. Grey

A rather easy waltz containing no technical difficulties. Though all its themes are attractive, one in F major pleases especially. The effect in the right hand was a happy effect; the composer's part: play each "voice" with volume of tone so that the two will

please, how the composer varies the effects by introducing now and then changes—indicated by curved phrase lines. Attention must be made.

At a point which some of you may fail to hear the loudest tone indication in the whole piece. This is because the piece is in a colorings, not brilliant and fiery

on the Hills, by George S.

This twilight sketch is built upon the repeated octaves. Play gracefully, and those octaves which represent a

part of the composition contains a bit of hand work by way of variety.

Very that many of you will make is that octaves simply "refuse to be" then there is the least bit of tightness in the player's hands or wrists.

Days, by Willi Lautenschlaeger

plet study ripples along as contentedly as a brooklet on a summer's afternoon. It is yours, always inclined to be "y," or both, will be made more mannerly "work-out" they receive in this com-

ings in music are so uninspiring as a piece played with unsteady movement—you have been bored by such performances, with-

Do not fall into the same trap your-

section in A-flat the left hand has to play, for it, too, must now play the triplet

Lautenschlaeger, prominent among the German piano composers, lives in

gent Bell, by Paul Valdemar

"Bells" are always enjoyable. Some of the sounds of bells, while others create the atmosphere by an occasional effect. The present composition seems in the latter category. The introduction, excellently reproduces the chiming of a bell. Play it rather slowly, with intuition.

A minor section of the composition and a figure in the right hand is introduced, to create the feeling of agitation; the composer has indicated by the word *accel* at the head of the section.

ise, by Helen L. Cramm

ly in the forefront of American women is Helen L. Cramm, a descendant of von Kramm who was a godson of Martin Miss Cramm lives in Haverhill, Massachusetts, as a teacher and a composer. Her success as a teacher and a composer has been outstanding, yet it does not seem with that which she has won in the field of music. The present *Polonaise*, or Polish waltz, shows her gift for melody. The piece is easy throughout, unless you except the measures preceding the return of the first measures (thirty-seven to forty).

rather rapidly but with real dignity. The composer has phrased the dance with great care so who have eyes to see and brains to

Harp Song, by Ella Ketterer

harp, a very old instrument indeed, had humble beginnings. Yet even in its early form, its song had much about it that is intimate and appealing. Here is a most descriptive piece which has the quality of transporting the hearer straightway to eland and its delights and mysteries. In doing the like chords, play each from the lowest of the left hand to the highest note of the right hand.

A brief minor strain in the middle of the piece provides the necessary contrast.

Ketterer is a New Jerseyan, a teacher of music and a composer whose educational pieces find a wide audience.

Souls' Day, by Franz Schubert

We have an easy piano transcription of Schubert's most appealing songs. The song is in the nature of a litany celebrating the feast of All Souls.

slowly and smoothly, striving to create a sense of solemnity.

It is desirable to be extremely thorough in your study of this masterpiece, you might secure a sense of the song itself and study the poem.

le-Abesque, by James H. Rogers

If you first look at this prelude you will see a right hand arpeggios which occur in the section are engraved in smaller notes and have been used for the melody. This is done so the arpeggios will stand out in their character as arabesques or figurative designs

whose purpose is solely one of ornamentation. Against this decoration let the melody sound forth clearly and with proper accent.

Perdendosi means "gradually decreasing the tone and motion." In measures thirty-two to thirty-seven notice the two three-measure phrases; they vary the plan of four and eight-measure lengths which obtains elsewhere.

We consider measures thirty-eight to forty-five the most bothersome in the piece and would suggest that they be practiced by the hands separately and with the fingers well curved in any case.

Veloce means "swiftly"; *velocissimo*, "with all possible speed."

Lyric Valse, No. 2, by Eduard Poldini

You will recall the first of these two lyric waltzes, which appeared in our pages a few months ago. In both, M. Poldini shows the richness of his melodic vein and the authority of his craftsmanship.

Too many double-flats within a few measures confuse even the most skilled performer; and to avoid them the composer writes several measures in the enharmonic sharp keys. If the word "enharmonic" means nothing to you, look it up in a good musical dictionary.

In the thirty-fourth measure there occurs a partial restatement of the theme, now transposed an octave higher and played *fortissimo*. In the fiftieth measure new material is introduced, leading to a strong climax fourteen measures farther on.

The last eighteen measures comprise the coda. *Armonioso* means "harmoniously."

Play with emotional intensity and with smoothness. The cross rhythm in the measures immediately preceding the coda ought not to prove so very puzzling.

Caprice, by Gustav Klemm

Mr. Klemm studied music with Victor Herbert, Gustav Steube and other well-known musicians. The youngest bandmaster in service during the World War, he has been, since 1925, the Program Supervisor of radio station WBAL in Baltimore, Maryland. He has composed a large number of excellent songs, piano pieces, violin pieces and orchestral works.

The present song, though short, is as complete and inevitable as, for example, a brief *Prelude* by Chopin. Sing it rather slowly and with steady rhythm. The holds, near the close of each stanza, should be as long as you can conveniently manage.

Youth and Spring, by Irving A. Steinel

This is one of those colicking, spring-glad songs which singers and audiences alike enjoy so much. Because of the rapid tempo the emission of the consonants must be quick and forceful. The ideal of "the voice on the lips" will be of help to you in singing all such songs. Léon Melchisédek, noted French singer of another day, refers to this by the phrase "la voix à fleur des lèvres"—the voice placed upon the flower of the lips, or at the flowering of the lips.

Commencing with the words, "On the green earth's free, firm bosom," there is a short section in B-flat minor, though virtually all of the song is in D-flat major.

Home Again, by Gertrude Martin Rohrer

There is much tunefulness and a real sincerity in this song of nostalgia or homesickness. Vocally easy, its success will depend upon how much expression and "color" you can infuse into the text.

Anyone who has been separated from his or her home for a time will experience slight difficulty in singing this song fervently, for the pain of absence will be a well known feeling. Notice that the refrain is arranged so that it may be used either as a solo or as a duet.

Dance of the Imps, by Irene Marschand Ritter

Miss Ritter is a Philadelphian who has attracted favorable attention as an organist and a composer. Here we have a four-hand arrangement of a splendid polka, a dance of Bohemian origin, always in 2/4 time. The sixteenth note movement adds a great deal of brilliancy to the piece and leaves the *primo* player small opportunity for "dreaming" during the performance.

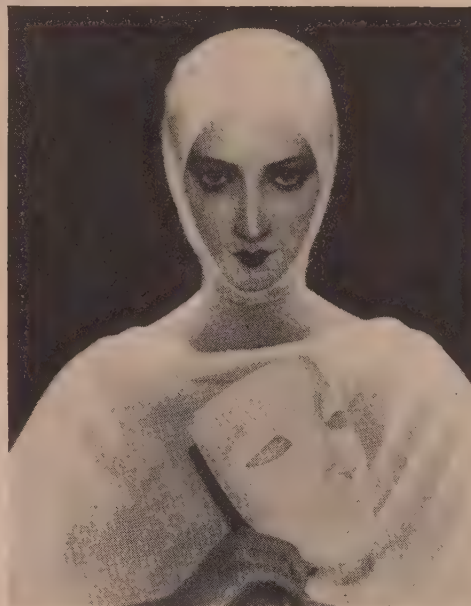
Berceuse, No. 2, by Felix Renard

We take it that most of you know what *berceuse* is a French word meaning "cradle song." It is derived from the verb *bercer*, to rock. A charming lullaby—and extremely easy—is this one from the skillful pen of Felix Renard. The slow, graceful themes, in which stepwise melody predominates, will appeal to violinists with taste. In measure fourteen observe the C-sharp, a non-harmony note, which is so effective when coming on the accented beat.

In the second section the modulation to E major—or rather the assumption of that key, since there occurs no real modulation—provides a pleasing touch. The trio in B-flat reaches great heights of expressiveness.

Franz Kneisel, who edited this piece, was one of the great violinists of the past century. An account of his career will be found in every good musical dictionary.

(Continued on page 460)



DEMEYER

An Elizabeth Arden Treatment

will make your skin fresher—younger! You will never know how truly lovely you can look until you emerge, radiant, from an hour's skilful ministrations in the hands of one of Miss Arden's highly trained assistants.

Even a single treatment will work wonders, and if you will ask for a Home Demonstration Treatment you may learn how to use the preparations at home to maintain skin beauty. It is delightfully simple.

IN THE SALON

If you have never experienced the incomparable luxury, the certain rejuvenation of an Elizabeth Arden treatment, you have a treat in store for you. There is no guesswork—all is sure and accurate. Cool, deft fingers soothe each weary nerve, brace each muscle, banish the tiny wrinkles, while you relax in utter comfort.

AT HOME

Every step of the treatment—every preparation—will be carefully explained to you, in order that you may give the same care to your skin at home, or while traveling, and be assured of loveliness wherever you are . . . wherever you go.

FOR YOUR TRAVELS

Are you going abroad? Then you will be glad to know that in every important city you visit, you will find an Elizabeth Arden Salon; in even the smaller towns you will be able to replenish your supply of Arden preparations. An occasional salon treatment, plus the faithful morning and evening use of Miss Arden's preparations, will assure you of loveliness, and the poise and self-confidence which go hand-in-hand with it.

For members of the National Federation of Music Clubs Miss Arden suggests the convenience of her San Francisco Salon—522 Powell Street—where they will be cordially welcomed. For an appointment at the hour you prefer, please telephone Sutter 1836.

ELIZABETH ARDEN
691 FIFTH AVENUE, NEW YORK

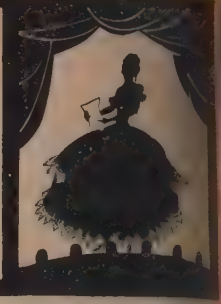
PARIS • LONDON • BERLIN • MADRID • ROME
CHICAGO • PHILADELPHIA • WASHINGTON • DETROIT • BOSTON • ATLANTIC CITY
SAN FRANCISCO • LOS ANGELES



THE SINGER'S ETUDE

Edited for June by
FRANTZ PROSCHOWSKY

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



Tone Thinking Relative to Culture

TONE THINKING Classes have always played an important part in the writer's investigation of the singer's problem.

The origin of voice starts with the origin of man. Consequently, it is the work of our Creator and is perfect. The human voice, when used in accordance with nature's laws, is a flawless instrument. This is true equally in speaking and in singing. Through correct "Tone Thinking" we find nature's way to sing the only indisputable, self-asserting, correct manner of using the voice.

The human voice is particularly potent in demonstrating the workings of the intellect. Intellect, as we use the word, is the coordination of what we perceive through our five senses, or, concepts registered on our memory. I should like to call memory our sixth sense. Memory is the corner stone of our intellectual structure.

The use of the human voice is very simple, if we understand nature's laws pertaining to the voice—spoken or sung. Through the sense of hearing we control the mechanism used in producing our spoken voice and its extension, the singing voice.

All emotions, thoughts and desires conceived in the mind take form ready to be expressed through "tone-thinking."

Through a physical mechanical device, mentally controlled, we are able to convert our exhaled breath into sound to which we give form. We call these forms vowels. They are as definite to our sense of hearing as visible forms are to the eye. For example, the vowels *a*, *o*, *u* are as familiar and concise to our aural sense as a triangle or a square is to our visual sense. What actually happens to the breath while being moulded into vowels, acoustically through the larynx, we call articulation. Articulation, then, is the converting of breath into sound. This is controlled by the mind through the sense of hearing. Hence the controlling factor in giving expression to the intellectual content through sound is "Tone Thinking."

The Breath Box

ALL RESONANCES are originated in the larynx. The larynx with its vocal cords, mentally controlled, produces intonation, volume, vowel form and tone color. Correct "Tone Thinking" subconsciously makes the singer breathe rhythmically, mathematically and artistically. Fundamentally the art of breathing for singing—tone production which does not waste breath—is based on perfect inner hearing or "Tone Thinking."

Through correct "Tone Thinking" we attain all the ideal qualities of perfect singing, range without effort, volume without forcing, pianissimo with marvelous floating skull resonance, diction equal to the most distinctly spoken voice and expression and tone color reflecting the most subtle moods

and emotions in the realm of our imagination.

The study of singing is often encumbered by illogical, inconsistent and therefore false theories. Thousands of failures prove this to be true. Man-made breathing methods produce self-consciousness, the arch foe to the art of singing. Only those who are willing to find their knowledge in "nature's way to sing" can attain perfection.

Now vowels or sound forms are the result of speech evolution, and man today can do little else in respect to them than learn nature's immutable laws regarding the hearing of the voice through vowels. This is the important factor because perfect vowel sounds cannot be produced with wrongly adjusted vocal organs.

Word Boundaries

MUCH HAS been said about vowels, but consonants, too, have their im-

portance and distinctive character in that they are used to begin, divide and terminate our words. They are produced by the lips, by the tip of the tongue, and front of the hard palate, by the root of the tongue and the arch of the soft palate. But aspirated and nasal consonants must not be forgotten. There is the vowel consonant *w* which is formed by an aspirated *h* followed by the vowel *oo*—as in the words *where, what, why, when*. The nasal consonants *n* and *m* are made with the tip of the tongue and the hard palate and lips, blocking the oral passage and directing the sound into the nose.

But I must warn against existing theories using nasal consonants in training for vowel formation. Nasal consonant resonance is absolutely devoid of any proportion of vowel resonance; nasal resonance mixed with vowel sound is not only detrimental to but in fact destructive of the

purity and beauty of the vowels and voice.

Breathing, the first and last function of life, is a most natural process. Let us compare breathing to another natural action of our bodies, that of walking. We know that our legs move from the hips to the toes, but we do not consciously think of these movements. They are automatically controlled through the reflex action of our minds, coordinating with the rest of our bodies. If we live and walk on even roads our legs are perhaps less developed than if we live in the mountains and have to climb and carry our bodies under strenuous conditions. Muscular control develops according to the demands made upon it.

In breathing muscular control is increased through correct use of the voice. In singing, tone is breath and breath is tone. But, as tone is judged and perfected by the sense of hearing, the direct development of the breathing apparatus is a sequel to the correct use of singing voice.

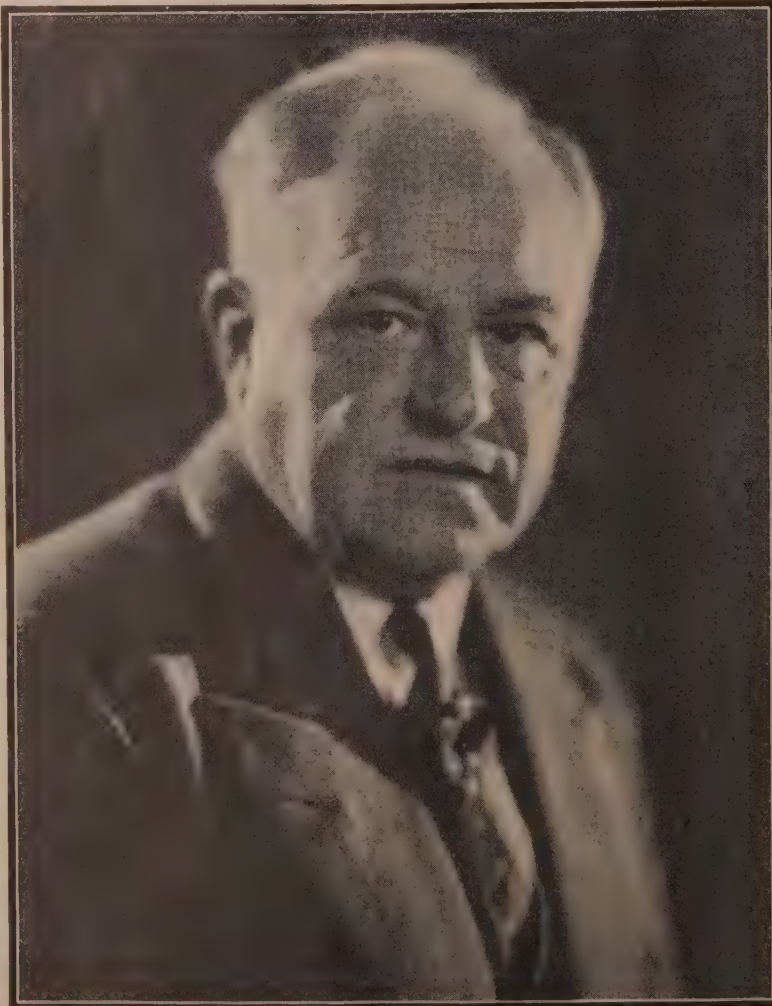
The Mechanics of Breathing

WE ALL know that every time breath is inhaled the floating ribs, abdomen and chest expand to make room for the inhaled breath while the diaphragm sinks. These movements respond spontaneously if we are not guided by erroneous preconceived ideas of needless breath dimensions, but instead use a tone that does not waste breath.

I make this statement because all breathing exercises or training of mechanical breath control will never suffice for a singer, young or old, whose fundamental tone is breathy. Breath control can develop only with a tone that does not waste breath, and, conversely, a resonant tone develops correct breathing, spontaneous and ample for all demands.

Young children especially love to hear the sound of their own voices. In the majority of cases the child voice has a decided ring which is the result of natural tone production. But if the teacher in his desire to have the child sing softly permits a tone which is breath-wasting, he is making a mistake, no matter how well meant is this instruction. It robs the voice of the ability to sing both soft and full voice, and, worst of all, it lays a weak foundation in the very grades and ages of the child's life which should be utilized in building corner stones for the future.

All breathy singing of unmusical sound kills the vitality of the voice and makes intonation uncertain, diction indistinct and dynamic climax impossible. Singing, either right or wrong, and, as singing is fundamentally for the ear, it must be judged through hearing. Perfect singing includes volume without forcing, diction distinct that the listener may understand without any conscious effort, intonation



FRANTZ PROSCHOWSKY

FROM THE NEW

ENGLAND

VICTOR HERBERT'S
TO THE LAND OF
MY OWN ROMANCE

KISS ME GOOD NIGHT

HERE'S A SUNNY SMILE
WAITING FOR ME

THINGS WE MEANT
TO DO

Witmark Black - White Series

Witmark & Sons, New York
1659 Broadway

spontaneity, expression and variation in volume without a resorting to the two extremes of whispering or yelling. All of these good qualifications are readily found, preserved and developed if we do not depart from the logical laws of nature.

Nature's Way

NATURE when she invested the normal human being with a voice likewise gave him the way to use it. We must preach natural simplicity based upon an understanding of nature's laws which preclude man-made fads and artificialities. These rules should never be overlooked. Perfect articulation and diction are fundamental aspects of all correct singing, whereas breathing largely develops through correct use of the voice, this again being based upon correct thinking and hearing of the vowel tone. I call it tone-thinking. May I repeat, in order that it be not forgotten, that pure vowels cannot be produced with wrongly adjusted vocal organs. The teacher of voice must therefore train himself to hear pure vowels.

Sung vowels are the counterparts of spoken vowels, provided that the speech is correct. The vowels we sing must be understood independently of spelling. We must sing as we speak, not as we spell. The adjustment of the singing voice is identical to that of the speaking voice. This is perhaps the most tangible point we can give the teachers, especially those who teach young children.

The entire future welfare of our country and indeed of the whole world is entirely dependent upon the education of the

child. The influence of our schools, both public and private, on the cultural growth of the nation, cannot be overestimated. Let us therefore present to children of all ages the subject matter of voice production in its most perfect, beautiful and exquisite form. Our manner of speaking and our language must provide our little ones with an example of what culture from within may do for one's voice—which is a means of expressing the intellect. Only through mental development and education which is best furthered in the schools can we help to solve the world's greatest problems today. This we may do by creating a love for such endeavor and a thorough understanding of our difficulties both imminent and remote. The study of the human voice can do this because it offers a universal appeal. What people does not express itself through song? Music is an international language, and can serve as a bridge to join us all together in mutual understanding.

"Nature's way to sing" is open to all who are able to understand and use it. The principles that I have explained will help any logically thinking student or teacher to form clearer and more natural concepts regarding the use of the human voice. This same voice is capable of presenting our intellect. And intellect is the basis for everything pertaining to culture or daily life, here, in the remotest corners of the world, and in the yet unexplored realms of the future. This noble work is bound to bring ever greater results because it is based upon fundamental truth.

What of the "Made" Voice or the "Phenomenal" Voice

WE FREQUENTLY hear the expression, "a made voice." Such a thing does not exist. To make people sing without a voice is impossible. However, at times we might believe that we had made a voice but we have not. When Nature has not given the individual the ability to carry a tune with some conception of vocal sound, the task is useless; but, if there is something to start with, a certain musical taste or intelligence, we may develop singing at least to some extent. To expect that such a voice can later compare with a voice that by nature has rare volume and quality would, however, not be fair. Any voice, no matter how inferior, can, with correct guidance, improve; but to assume (as is often done) that anyone can learn to sing and have a fine voice is wrong. Such statements usually have their source in the bag of tricks of a professional charlatan.

To be a singer one must have, first of all, voice. The voice called the "phenomenal" voice is, no doubt, the rarest musical gift. Thousands of voices are termed

"phenomenal" but most of them are very far from it. Real phenomenal voices go down in history. Of the thousands of singers whose names are on men's lips today, there are only a few who will go down in history. The greatest tenor within the memory of the average man is Caruso. His records, whenever played, will always be outstanding examples of God-given phenomenal voice and deep-felt sentiment. No matter how near other singers have come to his standard, up to the present time none has actually reached it. Among female voices, we have no records of Jenny Lind or of Christine Nilsson, and the records of Adelina Patti's voice, made in the latter days of her career, do not do justice to her; but still these names remain, a testimony to the true phenomenal voice. To be phenomenal is not a necessity, nor can we make ourselves so, but we can with diligence develop and refine the talent that combines a beautiful voice, intelligence, and innate artistic feeling.

Voice Troubles: Pianissimo

PIANISSIMO and *mezza voce* are the pearls of the singing art, the much-sought treasures of every singer, the embodiment of freedom and perfection in singing. And yet how few are the singers who have absolutely legitimate pianissimo and *mezza voce*! Why should they be so difficult of achievement? Is it that every singer strives to "do" something to make them "happen"? With men we hear falsetto as a substitute, with women, a breathiness or "steam whistle" quality which amounts to the same thing. In the simplicity of these effects lie their greatest difficulty as well as their greatest charm.

I do not believe that a knowledge of the vibratory surface of the vocal cords and

the changes that are involved in producing a *diminuendo* will necessarily be of value to a student seeking to cultivate pianissimo or *mezza voce* but a simple picture may not be unproductive of good results. The vocal cords are the vocal lips which articulate the vowel sound. Let us consider them first vibrating while producing a tone of normal size; if the tone decreases in size the length of the part of the vocal lips vibrating also decreases and, in consequence, the corresponding amplitude of the vibrations.

Wrong or forced breathing and wrongly-used nasal resonance are obstacles to this simple mechanical action. Let us suppose,

(Continued on page 452).

FRECKLES

Get Rid of Those
Ugly Foes of a Fair Skin



Even the fairest-skinned woman need no longer dread the sun and winds. Though they cover her face with ugly freckles, she can easily and safely fade out these homely blemishes in the privacy of her home with Othine-double strength.

It is seldom that more than an ounce jar of Othine is needed to clear the skin of the ugly, rusty-brown spots. After a few nights' use of this dainty white cream you will see that even the worst freckles are disappearing while the lighter ones have vanished entirely.

Be sure to ask for Othine-double strength at any drug or department store. Money back if it does not remove even the worst freckles and leave your skin soft, clear and beautiful.

Shake it into
your
Shoes

and stop
the pain of
Corns, Bunions,
Calluses, and Hot,
Perspiring, Smarting
feet. Ask for the New
Shaker Top Family size.

use
**Allen's
Foot-Ease**

For Free Sample and Walking Doll,
address Allen's Foot-Ease, Le Roy, N.Y.

Kill The Hair Root

My method is the way to prevent hair from growing again. Use it privately, at home. Booklet free. Write today enclosing three red stamps. We teach Beauty Culture. D. J. Mahler, 145-A Mahler Park, Providence, R.I.



Our New Book Describing Your

Vacation Trip. A Full Week's

Cruise at a Most Unusual Price

—\$72.50. Write For Your Copy.

W. H. Black, Traffic Manager

Chicago, Duluth & Georgian Bay Transit Company
110 W. Adams St., Chicago, Illinois



FREE EUROPE

and attend the Anglo-American Conference in Lausanne, July 31-Aug. 7

on a luxurious Canadian Pacific
ad... see Canada en route
ad... travel by motor through
ad... stop at smart hotels
meet famous musicians and
local educators at Lausanne...
the great European musical
ers. Ask for free 80-page
let "E189".

BY MOTOR
THROUGH
EUROPE

\$365

and up
All Expenses

THE TRAVEL GUILD, Inc.
Fifth Avenue, New York
North Michigan, Chicago

HARMONY BY MAIL

practical and thorough course of 40 lessons.

Small monthly payments.

Send for Prospectus and Rates. Mss. corrected.

Music composed, send poem for estimate.

ALFRED WOOLER, Mus. Doc.
1511 Boone Court, Lakeland, Fla.



Faust School of Tuning

STANDARD OF AMERICA
ALUMNI OF 2000

Piano Tuning, Pipe and
Reed Organ and Player
Piano. Year Book Free

27-29 Gainsboro Street
BOSTON, MASS.

JAZZ

Axel Christensen's new Instruction
Book gives a complete course in
Modern Piano Playing, breaks, fills,
and... Teachers wanted where we are
present. AXEL CHRISTENSEN SCHOOL
MUSIC. 750 Kimball Building - Chicago

ATTENTION ETUDE READERS

You will find the advertising columns
of THE ETUDE both interesting
and helpful in their merchandising
suggestions.

Let THE ETUDE help you do your
musical shopping.

Answering Etude Adver-
tisements always pays and
delights the Reader

THE ORGANIST'S ETUDE

Edited for June by

ORLANDO A. MANSFIELD

Mus. Doc., F. R. C. O., F. A. G. O.

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

Phrasing

AFTER MORE than a quarter of a century's experience in teaching and examining, the writer has reluctantly come to the conclusion that very few musical students have a clear idea of what phrasing really means. Accordingly, at the risk of being considered egotistical, he will quote from his recently published book on the "Rudiments of Music" his own definition of the term. This is to the effect that phrasing may be defined as "the correct observance of the connection and disconnection of sounds with the relative degrees of force or accent required for their artistic rendering."

Of course the most important sign connected with phrasing is the slur, a sign too well known to need detailed explanation as regards its appearance.



But concerning its use we need to remember that when it is applied to two notes of short or moderate length, or to two notes of which the first is greater than the second, it denotes that the first note is to be accented and the second shortened. Ex. 1 (b). Thus the slur often overrides the regular accent of the measure, since

if the first of the two notes falls upon an unaccented beat the accent is temporarily transferred to that beat:



Here the accent, so far as the organ is capable of expressing it, is placed on the notes marked with an asterisk.

But when the second of the slurred notes is longer than the first, the second note is still shortened, but the ordinary accent of the measure obtains:



Here the second (upper) C is both accented and slightly shortened. This is the case in the first movement of Mendelssohn's "Second Organ Sonata," and in the pedal part of the first variation of the Choral in the "Sixth Sonata."

When, however, the slur connects more than two notes it is usually a mere sign of *legato*, the last note not being shortened unless it is an accented note (see Ex. 1 e), or a note immediately following the accent (see Ex. 1 c), the latter forming the so-called "feminine ending." Of course when the last slurred note is the first of two or more repeated notes, this last slurred note is shortened as shown in Ex. 1 a. Confirming our previous statement that when the

slur ends on an unaccented note, the final note is not shortened, the slur being a mere sign of *legato*, we note that Mendelssohn originally wrote the last measures of Ex. 1 thus:



Here, of course, there would be no break whatever at the A, the last note under the slur, because A is unaccented.

Unfortunately, although the system outlined above was, in substance, that practiced by the great classical masters, yet many of the slurs to be found in the original edition or reprints of Mendelssohn, Smart and other writers of the last century "were put in to indicate roughly the general *legato* rendering," to assist the eye in reading, or, as others seem to think, "to give the music a more finished appearance," the slurs, as a rule, running from measure to measure.

Several editions of Mendelssohn, with the phrasing indicated in the modern style, are now available; and, in the case of Smart, the writer of these notes has just edited an edition in which the phrasing has been most carefully inserted in accordance with the method outlined above. This edition is published by Messrs. Paxton of London.

By the old English and Continental organists and in old Organ Schools, such as those of Schneider and Lemmens,

phrasing, as we understand it, was never mentioned. The formula of the old school organists was, says Mr. F. G. Edwards, "Place your hands on the keys and keep them there till you are obliged to lift them off." In confirmation of this statement, Mr. Edwards relates that he once invited James Turle (1802-1882) to try a new organ erected in a London church in 1876. The sometime organist of Westminster Abbey "extemporized upon the Great Diapasons in a masterly manner for some minutes," but, says Mr. Edwards, "I do not think he lifted his hands from the keys once during the whole time. Suspension sequences and imitations were there in rich abundance, but of phrasing there was hardly any trace."

Evidently our author introduced this story in order to "point a moral." We cannot do better than conclude with his words which are to the effect that "the only available means of marking the phrase sections upon the organ" is by "lifting the hands from the keys." Therefore, says he, "I cannot too strongly impress upon my younger readers the importance of this principle. If they will always carefully follow it out they will acquire a lightness and elasticity in their playing which will invest it with a new charm and which will be in strong contrast to the monotony resulting from invariably 'gluing' the hands to the keys. One is a musicianly performance, emotional, artistic, and full of soul; the other is a dreary mechanical business equal only to the efforts of a barrel organ grinder."

The "Organ Touch"

AS NOBILITY has its obligations and wealth its responsibilities, so such inventions as are generally acknowledged to be genuine improvements demand increased efficiency and operative skill from their recipients or beneficiaries. A remarkable instance of the accuracy of this statement, trite and obvious though it may be, is found, musically, in the case of organ construction. Here the wonderful progress in this respect which has been made during the last century has necessitated a corresponding advance in the general technic and manipulation of the instrument.

In the matter of manual touch this forward movement has been particularly noticeable, the more so because upon the older organs variety in this respect was almost unobtainable owing to the heaviness of the action. This defect not only necessitated considerable physical exertion to secure adequate key depression, but called for a variety of pressures in accordance with the demands made upon the wind chest, the touch when the full organ

was in use being much heavier than that required when softer combinations were employed. Also the touch upon the Great manual was far more weighty than that on either Swell or Choir, and this to such an extent that organ students were enjoined with reason to adjust their touch to that required for the heaviest manual even when playing upon a keyboard possessing a lighter mechanism than that of any of the other rows of keys.

Further difficulties were caused by the larger pallets and greater wind supply demanded by the bass octaves, also by the use of manual couplers. The one rendered equality of touch almost impossible. The other prohibited varied and rapid execution.

Enlarged Scope of Organ

ON THE modern organ all this is changed, the touch of an instrument with pneumatic or electric action being, as a rule, almost as light and quite as even as that of any grand piano. Thus delight-

ful pleasure is substituted for physical exhaustion and irritability, and the performer's chances of careful and smooth execution are marvelously increased.

Hence, to take only the matter of bare speed, the recital organist is expected to be the equal of a professional pianist. This he cannot possibly become without sound pianoforte practice and the intelligent study under a competent teacher of scales (especially those in double 3rds and 6ths), arpeggios (in close and extended positions), chords and other technical exercises and keyboard effects.

As Mr. Ellingford, the present organist of St. George's Hall, Liverpool, writes in his text book, "The Organ," "It is of the utmost importance and of the greatest advantage to anyone contemplating the study of organ playing that independence of finger movement, facility in playing scales and arpeggios, both *legato* and *staccato* at a moderate tempo, and the ability to play moderately easy pieces on the pianoforte should be attained before the study of the

the organ is begun." By far the larger portion of the bad manual playing often heard from otherwise acceptable organists is due to the lack of this pianoforte training. "Such training," says Mr. Ellingford, "should be applied to organ manual playing whenever possible or practicable," in order, to "ensure a clean and clear technic," and to act as "a safeguard against the abuse of changing fingers upon a key without repetition of sound, a practice which, in organ manual playing, has become a most pernicious habit."

Here, although the discussion of manual fingering is somewhat foreign to the purpose of this article, we may observe that, for the avoidance of the undue use of "fingering by substitution," there is no better method than the practice of scales in double 3rds and 6ths, without change of finger, by which method the longer fingers are trained to pass over the shorter. The only trace we have left in modern keyboard technic of any of the practices of the old harpsichord players.

A More Varied Palette

ANOTHER advantage afforded by modern organ action, and one which a competent organist is expected to take good account, is that of variety of touch. This, on the piano, is secured by the methods of "attack" as well as by different systems of "release" of the key on the organ, as Mr. Ellingford says, "varying the finger pressure at the keyboard does not make the difference." Here, then, and for short time only, the technic of the end of the pianoforte part company. Authorities, however, agree that the action of the key must be prompt and in order to avoid what Dr. Eaglefield says in his treatise on *Organ Playing*, "a very squeaky tone-production," of "a pellucid treatment of sound." It is generally held that the organ should be pressed and not struck, the action according to Dr. Clarence Dickinson in his "Technic and Art of Organ Playing" being acquired by "keeping the fingers always touching the keys."

In this opinion the writer of this article has no objection. His native tongue would never permit him to think of himself as an "authority," but, after years of organ playing and teaching, he comes to the conclusion that a certain amount of finger action—high, straight, rapid—is essential in all scale and in passages involving *staccato* effects requiring brilliancy, also in certain figures and chordal groups in which a prompt attack and clear progression is required.

Coming on to the question of key release, we do not only join hands again with the pianoforte technic but also find that with the organ we can, on the organ, get greater effects. This is because, from the question of resonance or in large buildings, the release of an organ means entire cessation of sound,

a thing impossible to some extent on the pianoforte owing to the more or less continued vibration of the strings. Here we observe that every kind of release must be absolutely prompt, the length of the detached note or chord varying according to the degree of *staccato*. Thus the *staccatissimo* note or chord receives about a quarter of its written length, the ordinary *staccato*, about a half, the *mezzo staccato*, about three-quarters, and so on. As the French organist, C. M. Widor, asserts, "The organ is a wind instrument: it requires opportunity to take breath."

In the case of single notes the release is usually effected by a sharp raising of the finger; but, in the case of chords and often in the case of a detached note at the end of a phrase, the release is from the wrist, the hand flying backwards at "an angle of about 45 degrees, with the wrist as a pivot."

The Rapid Release

IN THE case of chords, whether powerful or otherwise, but especially in the former case, the release must be rapid and downwards, so rapid, says Dr. Dickinson, "that the hearer is not conscious of any notes hanging on after any others. Even a poor downward release will be less noticeable than the overhanging of an upper note which is certain to sound thin and insistent." Concerning this method of release, Dr. Hull asserts that "a great deal of practice is necessary before one can hear its full advantage," which is that "it deletes the higher and more screaming harmonics," and is the more necessary seeing that "even when the notes are supposed to have been taken off altogether, the feat is very rarely accomplished." Lastly, Dr. Hull confirms the statement made in our initial paragraph, by saying, "No one musician has such complete control over a large tone mass as the organist, and, with the increased responsibility, naturally more finish is expected."

Accent

OUR "Phrasing" something was said at accent. This, as may be inferred from what we have stated in our article "Touch," cannot be produced by inflection of finger stroke or by any variation of finger pressure, as on the pianoforte. Consequently many otherwise informed people have declared accent on the organ to be an impossibility. For example, Professor Percy C. Buck, in the edition of "Grove's Dictionary," declares, apart from the Swell Pedal, no accent on the organ is obtainable. Such a statement as this makes us rub our eyes and wonder whether we are living in the 20th century or the 18th century, also whether the organists of the 18th century imagined we had not after all some mild spectral delusion.

In this state of bewilderment we are aided by Dr. Clarence Dickinson who declares that "the assertion that no accent is possible on the organ is absurd, its effect in application would be different." If, then, accent upon the organ is possible, we use the words of Milton, not an "eternally dead" thing but something which contains "a potency of life" in it, and it can be obtained? Not by "inflection of finger pressure," says Dr. Dickinson, but by "the sudden partial opening of the Swell Pedal," by holding back from the attack of the notes or a barely appreciable trifle, "which catches the attention of the ear . . . a perfect effect of accent, the lighter the separation, the lighter the effect." In some cases accent may be

produced not so much by a delay before the note or chord as by holding either of these "a barely appreciable fraction longer than its face value."

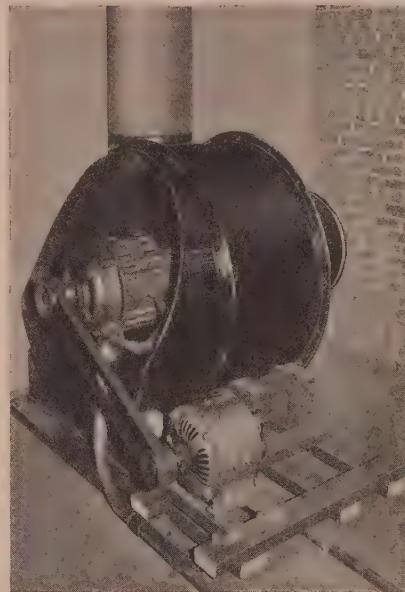
With this attitude agrees the statement of the eminent Parisian organist, C. M. Widor, to the effect that upon the organ all accents are dependent upon rhythm. Says he, "You may bear upon the keyboard with the weight of pounds, with all the strength of your shoulders—yet you will gain nothing by it. But delay by the tenth of a second the attack of a chord, or prolong this same chord the very least, and judge of the effect produced! Upon a manual not provided with a Swell box one may obtain a *crescendo* without the aid of a mechanism of any kind, by the simple augmentation of the duration allowed successive chords or detached phrases."

We take it, therefore, that accent can be obtained upon the organ, but by means rhythmical rather than merely technical. Thus, in the following from Mendelssohn's "Fifth Sonata,"



while all the chords except the last should be played crisply, by shortening the one at (a) and especially that at (c), also by a very slight dwelling upon that marked (b), we may secure an accent at (b) and also one at (d). Other passages will doubtless suggest themselves to the student for similar study.

ORGOBLO



A reliable organ blower that starts at the press of a button and will give satisfactory service for years.

Quiet, efficient, inexpensive, — and a size and type for every service.

Let us send you the catalog.

THE SPENCER TURBINE CO.

HARTFORD,

ORGAN
POWER
DEPT.

CONNECTICUT

4459

Just Arrived!



CORONA

PORTABLE TYPEWRITER
with UTILITY CASE
—at no extra charge

Corona for 20 years the leading portable typewriter now comes to you in this attractive dual use case. One more vital reason for choosing Corona.
\$60 including case.

L C SMITH & CORONA TYPEWRITERS INC

51 Madison Ave., New York, N. Y.
1205 Walnut Street, Philadelphia, Pa.

Typebar Brand Ribbons
Carbon Paper and Supplies

AUSTIN ORGANS

Are Built to One High
Standard of Excellence

From our instruments within the means of the small Church up to such a large Organ as our installation in the SALT LAKE TABERNACLE

AUSTIN ORGAN CO.

"Write Us" HARTFORD, CONN.

VERMOND KNAUSS SCHOOL OF ORGAN PLAYING

Courses in Church Organ; Concert, Municipal and Residence Organ; Theatre Organ. Post-graduate instruction. Normal courses. Summer classes. Specially designed organ studio building. Instructors of ability and training. Enrollment any time in any course. Catalog.
210-E. NORTH SEVENTH STREET
ALLENTOWN, PENN.

Ask for Century Sheet Music

Say "CENTURY" and get the best certified music. It's 15c (20c in Canada). Ask your dealer or write us for a free catalogue listing 2700 selections for Piano, Piano Duos, Violin and Piano, Saxophone, Mandolin, Guitar, and Vocal.

Century Music Publishing Co.
254 West 40th Street
New York City



15¢

A Time-Saving Method to Keep Up Old Pieces

By ANNA MARY MOON

AN HOUR a day for practice! How little, considering the number of pieces one would like to keep up!

But since this is all some students can afford it is well to look over the music and decide which pieces need more practice and which less. A list of three classes, the easy, the medium, and the difficult, may be made out. Simple pieces may be kept up by playing them once a month. This is class 3.

The plan of playing the first piece on top of a stack of music, then placing that piece, when reviewed, on the bottom of the stack, is a good one, except that by this method one plays the simple pieces as often as the more difficult ones, thus losing valuable time.

The difficult numbers, class 1, should be played at least twice a week. They should, of course, be played slowly in practicing, the student only occasionally playing a piece in the correct tempo.

Class 2 should be the pieces of medium difficulty and should be played once a week.

The following classification, for instance, enables the pianist to keep up forty pieces:

CLASS 1

Monday and Thursday

The FaunsChaminade
RomanceSchumann
LiebestraumLiszt
Nocturne, Op. 15, No. 1.....Chopin
Nocturne, Op. 55, No. 1.....Chopin
Spring SongMendelssohn

Tuesday and Friday

PreludeRachmaninov
Cavalier FantastiqueGodard
Butterfly EtudeChopin
ImpromptuReinhold
Moonlight SonataBeethoven

Wednesday and Saturday

WaltzChopin
PolonaiseChopin
Moon ShadowsRoy Smith
Sonata Pathétique.....Beethoven

CLASS 2

Monday

SerenadeLiebling
Rustle of SpringSinding

Tuesday

RomanceLa Forge
Staccato EtudeFrini

Wednesday

Prelude Op. 28, No. 3.....Chopin
Prelude, Op. 28, No. 1.....Chopin

Thursday

Song Without Words.....Saint-Saëns
LiebesliedKreisler

Friday

GuirlandesGodard
Impromptu, Op. 90, No. 4.....Schubert

Saturday

Four HumoresquesGrieg

CLASS 3

Monday

To A Wild RoseMacDowell
To A Water LilyMacDowell

Tuesday

HumoreskeDvořák
SerenadeSchubert

Wednesday

NocturneSchumann
Melody in F.....Rubinstein

Thursday

Prelude, Op. 28, No. 15.....Chopin
Prelude, Op. 28, No. 20.....Chopin

Friday

Will o' the WispJungmann

Saturday

The SwanSaint-Saëns
Kewpie CapersRoy Smith

MUSICAL BOOKS REVIEWED

Songs of Cathay

By T. Z. KOO

O the lure of "The Celestial Kingdom" of days gone by, the Republic of China that now is! What intriguing of interest is worked by the waking of legends that run back millenniums before any now-existing Caucasian civilization.

And here we have the results of a "labor of love" which a scion of Young China has devoted to the acquainting of the Western World with the folk-songs of his native people. Songs of patriotism, songs of nature, songs of marriage, chants of the temple and hymns of war, songs that breathe the laments of the slave girls, the laughter of street archers, the cry of orphans, the wailing of beggars and the crooning lullabies of mothers; all these have been reverently gathered and translated as nearly as possible into our Western notation. This is the heart of China's masses more sympathetically revealed than would be possible through almost any other medium.

Students of folk and national music will find in "Songs of Cathay" a rare treasure.

Pages: 58.
Price: \$1.25.

Publishers: China Institute in America.

The Concert Goer's Library of Descriptive Notes

By ROSA NEWMARCH

Volume I.

Those of us who have arrived at a symphony concert "just on time" and have tried to screw up our wits during the few short minutes the orchestra takes for tuning up its instruments, know that the mechanism of the mind is less adjustable than that of wood and brass and that no

amount of last minute cramming of program notes and gobbling of biographical data can put us on speaking terms with an Eroica Symphony or an Othello Overture. And this is all to say that Miss Newmarch's book of descriptive notes on the masterpieces of musical literature is a book to have on the handiest bookshelf where it can be read often and thoroughly.

Some thirty of the world's masterpieces of musical literature are discussed with a clarity rarely achieved in such analyses, and the interesting events surrounding the composing of each are related. The symphonies, overtures and concertos are considered movement by movement with all the interplay of the various instruments vividly sketched.

Pages: 127.

Price: \$1.50.

Publishers: Oxford University Press.

Tap Dancing

By MARJORIE HILLAS, M. A.

Here are very definite directions as to how to toe four different tap "routines." A page or two of definitions of terms help to make the directions clear to the uninitiate, though we imagine some practical experience with tap dancing would be necessary before one benefited greatly from the contents of this book. However, after a glance at page IX we know what a break and brush, a chug and a flop are, and we are almost encouraged to try the "Waltz Routine" and the "Eccentric Tap Routine" ourselves.

We have an idea that page VII which enlightens us as to the differences between clog dancing and tap dancing should not be hurried over in the student's anxiety to get on with the dance.

Price: \$1.00.

Pages: 39.

Publishers: A. S. Barnes and Co., Inc.

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.

Dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. My calling is that of a church organist. My conscience demands the best training within reach of an ambitious and diligent girl, aged twenty-two. It was my privilege to study organ about six months and at the same time serve as organist of an Episcopal Church school in return for practice use of organ. Since that school is discontinued I have not been able to find any such opportunity in the neighboring towns. I wonder if I might not find more promising situations in your city or some city more noted for its musical culture than those within a radius of one thousand miles from here. By June, 1931 I shall have saved one hundred dollars. Would it be wise for me to try coming north to study, beginning with that amount, and support myself as I do now? Would it be better for me to teach next year before attempting further organ study.—O. V.

A. We would not care to take the responsibility of recommending your coming so great a distance on the amount of savings you name. The change might turn out favorably for you and it might not. We would suggest that you continue your work in your present location until you have accumulated an amount which might justify your taking the risk. If you are sufficiently talented you might secure a scholarship in some one of the musical institutions offering such privileges.

Q. Will you kindly advise me whether or not the specifications enclosed constitute a well-balanced organ? From this specification what stops should register in pp, mf, f and ff? As a beginner I have trouble in selecting proper stops for the various registrations indicated, fearing that I have them too loud for the specified registration and yet hesitating to use the same stops over and over again.—E. B. K.

A. The specification is fairly well balanced, though lacking some desirable features of a church organ, such as Great Octave, Mixture stops and so forth, which omissions cause lack of brightness in tone. For pp effects you might try Dulciana, Gamba (Swell organ) or Gedackt 8', for a combination of two or more soft 8' stops—perhaps a Flute 4' added, depending on tone color preferred. If the Swell organ Diapason is a soft toned stop (we are suspicious that it is the same as the Great Organ Diapason) it might be added where more "body" of tone is required. For mf passages Great Organ Diapason might be added, with the expression shutters open if the stop is enclosed. For f passages the Oboe and Horn might be added and for ff passages full organ, omitting keen strings, Celestes and Vox Humana. You cannot well avoid using the same stops frequently, as certain combinations will prove useful many times. Variation can be made in the use of solo stop effects. Octave couplers may also be used judiciously in your combinations.

Q. Will you please advise me what study book should be used with or following the Dudley Buck studies, "Pedal Phrasing"? Also I should like to know of a few sonatas or concertos of medium difficulty, which would be suitable for a pupils' recital.

A. For study books we suggest: "Master Studies for the Organ," Carl; "Studies in Pedal-Playing," Nilson; "Eight little Preludes and Fugues for Organ," Bach. For the pupils' recital you might consider: "Second Sonata," Mendelssohn; "Second Sonata," Guilmant; "Suite Gothique," Boellmann; "Concerto in G Minor," Camidge, and other Sonata and Suites by Borowski, Rheinberger, Rogers and Tremblay.

Q. I have been trying to take stock of myself musically, so that I might get most out of my practice time. I have drawn up the following questionnaire and would appreciate your suggestions as to a more scientific way of doing it, also any points you can give me on conserving my time and outside reading. I have studied for a number of years but now have to "go it alone." The questionnaire follows:

ORGAN WORK

1. Is my technique improving? Can I play the notes more accurately and fluently than formerly?
2. Is my playing improving? Do my pieces sound better as pieces?
3. Is my taste improving? Am I playing the kind of pieces I should be playing at this time?
4. Is my plan correct? Am I planning to learn pieces suitable to my possibilities?

CHOIR WORK

5. Does the choir attack, release, shade, and so forth any better than it did a year ago?
6. Is the grade of music on hand and in prospect any better than it was?
7. Does the choir like the better class of music any better than formerly?

8. Does it take its important part in the service any more seriously than it used to?
9. Am I gaining or not in their private esteem as the leader?—Diapason.

A. If you feel that you can register a favorable answer to each of your questions, you would seem that you are on the right track in connection with your organ playing. I suggest the following as a very important feature—often missing: "Is my playing of a character rhythmical enough to 'go over' with my audience?"

As to conserving time, the great thing is CONCENTRATION, both in practicing and reading. Do not confine your reading to musical subjects only. Broaden your viewpoint by securing information on other subjects.

Q. I am writing to ask your opinion on a vital question which no doubt comes up in almost every church some time or other. I have decided to become an organist, but first I am going to obtain a fine piano technique. While I am studying piano quite hard, I thought it might be of advantage to take organ lessons while we have our piano organist in the church, who is an A.R.C.M. and L.L.C.M. and a very fine teacher. There were three applicants for organ lessons, the organist did not have permission to teach. He applied to the session and members of the church for permission. After a lengthy discussion their decision was that the organist might have four pupils who could practice only when he was in the church. There are two of us taking lessons, and we have two hours practice between each lesson. As I cannot afford to take a lesson each week I only get an hour a week now. The organ is a two manual in perfect mechanical condition. Will you be kind enough to give your opinion on practicing on the organ without the supervision of the organist?—W. Y.

A. If the "curiosity of youth" can be curbed so that the time will be spent strictly in practice of your lesson material, we have no reason why you should not be allowed to practice in the absence of the organist. However, if the church authorities will agree to allow this, we do not see that you have any remedy unless some other instrument is available. It will certainly be difficult for you to make progress under such conditions, though, of course, with concentration something can be accomplished in a short time.

Q. In these times there appear to be many novel musical instruments devised, and I have a suggestion which I wish to submit to you for an opinion as to whether it is worth developing. The idea is a portable organ made by enclosing a set of reeds in a sound proof box, played from a keyboard, the box to enclose also a sensitive microphone connected to powerful amplifiers and dynamic speakers. Of course the quality would be limited, but it might serve some purposes.—S. H.

A. Your query perhaps should be submitted to a radio expert. We see no reason why the idea cannot be developed, but as the organ tone is not very attractive the use of the instrument is likely to be quite limited and we should advise careful consideration before deciding to promote the idea.

Q. Often I am called on to play at a special service requiring a prelude of a festive character. At a recent one I played a Finale from Widor's "Fourth Symphony." I shall be expected to play at another in the near future and will need something "big." Will you give me the names of at least twelve pieces of about that grade (Fourth Symphony) and of a majestic character? Please also name a book which contains good church preludes. Please give me only a choice—your choice, perhaps, of many.—L. S.

A. For your Festival Preludes we suggest the following:
Finale to "Sixth Symphony".....Widor
Concert OvertureMaurice Strakosky
Coronation MarchTchaikovsky
Choral Prelude on "Andernach".....Widor
Cathedral Strains (from Suite).....Richard Strauss
Festival Prelude on "Elin Feste Berg".....Fauré
Festive PieceFauré
HosannahFauré
Prelude HeroicFauré
Suite GothiqueBoellmann
Toccata from "Fourth Symphony".....Widor
Variations de ConcertRachmaninov
Grand Chorus in D.....Guilmant
For a book containing church preludes we suggest

Thirty Organ Pieces for use in Christian Science Churches, edited by Walter Young. All the music listed can be secured for sale by the publishers of THE ETUDE.

BAND AND ORCHESTRA DEPARTMENT

(Continued from page 406)

A HEALTHFUL
venture

to Chalfonte-Haddon Hall and lark for the whole family and a lark that is full of as well as happiness. Here can absorb the sun . . . deep the tonic ocean air satisfy keen appetites with home, tempting food. In the found is always the comfort formal hospitality of Chalfonte-Haddon Hall, with its many for relaxation and recreation. Come for a short vacation one. We will be glad to further information.

ican and European Plans

ALFONTE-
DDON HALLANTIC CITY
and Lippincott Company

**Accordionists
MAKE MONEY**

Big demand in orchestras, radio work and for teachers. Same keyboard as piano. You master it quickly. Then watch your earnings grow. Soprani is the acknowledged leader among the world's finest Piano Accordions. Easiest to play. Superior in tone. Many models. Some as low as \$50. Easy payments. Write for free catalog.

SOPRANI
INC.
OF NORTH AMERICA
Dept. 601, 630 S. Wabash Ave.
CHICAGO, ILL.

**SEND
FOR
FREE
BOOK**

EARN PIANO TUNING AT HOME

BE INDEPENDENT
Make Money Quickly - Easily

Our New Temperament and Beat Gauge with recently revised and simplified course makes you master of the Tuners' Art. TODAY FOR 32nd YEAR FREE BOOKLET

PIANO SCHOOL
30 Bryant Block
AUGUSTA - MICHIGAN

PIANO JAZZ

Piano Jazz taught by mail. Note or Ear. Lessons for adult beginners. Also Self-instruction advanced pianists. Learn 358 Bass Styles 976 hundreds of Trick Endings, Novel Rhythms, Harmonization, Symphonic and Modernistic Harmony and Record Style. Write for free Booklet.

WATERMAN PIANO SCHOOL
Adams Street
Los Angeles, Cal.

THE ADVERTISING COLUMNS
OF THE ETUDE

they will bring some valuable merchising suggestions to you. And you CAN depend upon them.

MUSIC PRINTERS

GRAVERS AND LITHOGRAPHERS
EVERYTHING IN MUSIC - BY ANY PROCESS
PRINT FOR INDIVIDUALS
REFERENCE ANY PUBLISHER

ZIMMERMAN & SON CO.
OHIO

may follow each other at much shorter intervals than in adults. Force and firmness must be present but should be well concealed beneath a pleasant exterior. Perhaps the above trait may seem common but experience with high school groups will convince anyone of its importance. A teacher who is habitually "sour" will have difficulty in attracting new students to his organization. Also, one who lacks a good sense of fitness in disciplinary problems will find equal difficulty in keeping his groups intact.

The teacher's many contacts with the public also demand that he have a good store of tact, especially in relationships with parents and school patrons. To an extent that is in surprising contrast to the other school subjects, the parent will be interested in the musical child. The teacher must know the answers to their queries regarding their children. Very often they want information regarding music instruction outside the school or the amount of talent possessed by the child, and how best to develop the talent. Vital questions such as these must receive intelligent answers.

The organization and development of the band depend on the conductor. Therefore the personality of the man should come in for careful consideration. If all the equipment and instruments of the band are owned by the school the quality of personality may be discounted in favor of technical training; but when the growth of the band is to depend on the students buying their own instruments it is necessary that the conductor have a pleasing personality. The fewer instruments owned by the school, the more important it is that this quality in the leader be sought.

Another item which might be mentioned here is the relative success in the field of regularly trained school band and orchestra leaders versus the former professional musician who taught because of scarcity of work in his chosen field. It has been said that it is easier to train a teacher to teach music than to train a musician to teach music. There are exceptions, of course, but the general practice seems to bear out the theory. This is not taken to mean that the school band and orchestra leader should not be a musician but simply prefers that he be a teacher as well.

Instruments and Their Uses

DRUMS should be owned by the school. One set can be made to serve all instrumental organizations of the school. In-

strumental classes should all be held in the same room in which band and orchestra rehearsals are held. This allows the necessary equipment to be used by all groups without its being transported from place to place. The bass drummer has been called the assistant conductor of the band. One of the most important things is to get a drummer who is wide awake and who has a good ear for music and a sense of following the conductor's baton. The best means is to try out several candidates and select two or three next best to the successful one and put them to work on the smaller drums. It is important that the one with the best sense of rhythm be given the bass drum. It is often said that the snare drum plays "fake" their parts. To an extent this is true.

Sometimes it is desirable to take players from other instruments which can not be used due to overbalancing in sections and have them play snare drums. They often have a better sense of the right proportion for the piano and forte marks than the beginning drummer. If drums are taught in class with other instruments, it is best to use a pad, as the regular drum encourages the other instrument players to get loud tones of poor quality from their instruments in their efforts to hear clearly.

String Technic

THE STRINGS possess such a peculiar technic that it is necessary that the instructor learn to play well either the violin, viola or violoncello. This being so, it will not be necessary to go into the specific technic of teaching and playing these instruments. Economy of time and expense of teaching beginners by the class method has been proven. The orchestra leader must see that the violin ensemble is developed as a group and that all members learn to attack and release notes at the same instant with the bowing kept uniform.

What constitutes an orchestra? Is it the addition of two violins to a group of twelve or fourteen wind instruments? Care must be taken that the string quality of the orchestra is made to predominate. Otherwise, as far as one's ears are concerned, we had best call it a band. If viola players are not recruited from the violin group, some pupils should start on viola. It is not necessary that the viola player learn violin first. The double bass also has a different technic and the teacher should know how to play the ordinary bass parts and know the fingering for at least the common scales.

Musical Jargon of the Radio

(Continued from page 396)

III. The Final Group: In which there may be a stretto, if the subject admits, a pedal-point, and a coda, any one of which may be omitted.

Fugue, Close: In which the answer begins before the subject is finished.

Fugue, Double: In which there are two subjects of practically equal value. Example: *We Worship God*, from Handel's "Judas Maccabeus."

Fugue, Free: In which all rules are not strictly observed.

Fugue, Strict: In which the rules are carefully observed.

Fugal Chorus: In which any fugal de-

vices are freely employed by the composer. Usually there will be a rather strict Exposition, after which episodes or materials not strictly fugal in type will be introduced. The *Hallelujah Chorus* from Handel's "Messiah" opens with pompous four-part harmonies, after which the exposition of the principal subject is punctuated by the "Hallelujahs" of the heavenly host; there is the exposition of a second subject ("And He shall reign"); and then comes a stupendous stretto constructed from all materials previously used.

(Music lovers and radio friends, who follow this monthly series, will find in it a kind of illuminating course of musical appreciation, which will add enormously to the joys of "listening in.")

How to be
POPULAR

MUSIC OPENS the portals of popularity. Learn to play a Saxophone, Cornet, Trombone or any band instrument. New instruction methods enable you to play tunes quickly, be ready for band or orchestra in 4 to 6 weeks.

For quick advancement and greater musical success, start on an easy playing Conn. Choice of Sousa and the world's greatest artists. Many exclusive improvements at no added cost.

FREE Trial, Easy Payments on any Conn. Write today for full details and interesting free book on the instrument of your choice. Mention instrument.

C. C. CONN, Ltd.
613 Conn. Bldg., Elkhart, Indiana

CONN
World's Largest
Manufacturers of
BAND INSTRUMENTS

**FREE
TRIAL**

New Musical Joys with
the Weymann Mandolite

Tuned and played just like a mandolin, but exceptionally easy to handle, with the exquisite Weymann tone that appeals to all who hear it.

Style 30, a beautiful instrument, curly maple sides and back, 3-ply ebony inlaid strips, only \$36

Write for illustrated folder giving complete description of Style 30 and showing famous Weymann Guitars.

H. A. Weymann & Son, Inc.
Dept. E-6
10th & Filbert Sts.
Philadelphia, Pa.
If it isn't a Weymann, it isn't a Mandolite.

WEYMAN
Supreme in String Instruments
Since 1861

AT ALL GOOD MUSIC STORES

TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO.
40-46 Lawrence St.
Flushing, New York

**It's so
EASY
with a
Buescher**

The reason it is so easy to learn to play a Buescher instrument at home is because Buescher "True-Tones" are scale perfect, easy to blow, easy to finger, and sweet toned (sour-proof).

Easy to Play, Easy to Pay
Your first lessons on your new Saxophone start you right off. Play tunes in a week. Join a band or orchestra in 30 days. Buescher trumpets, trombones, and reed instruments used by world famous musicians. Easy terms on any instrument.

Take One Home on Free Trial
Go to the store in your town where Buescher instruments are sold and ask to take a "Sax" (or any other Buescher) home for six days' free trial. Test yourself. See what you can do. Or send the coupon for beautiful catalog free. Mention favorite instrument. Do this right now. Have fun. No obligation.

BUESCHER

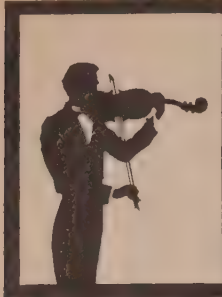
BUESCHER BAND INSTRUMENT CO.
616 Buescher Block, Elkhart, Ind. B101
Without obligating me in any way, please send catalog of [] Saxophone [] Trumpet [] Trombone

Mention any other _____ My age is _____

Name _____

Street Address _____

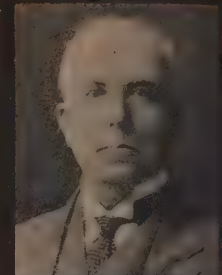
Town _____ State _____



THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



Chamber Music

By HOPE STODDARD

NO ONE who has heard the delicious interplay of harmonies in a Schumann or Haydn quartet can hesitate for an instant to assign to chamber music a peculiarly high place in the realm of music. Orchestral playing, grandiose and sublime as it is, frequently rushes on one with the roar of a Bashan Bull. Violin solo playing is but a single fiery thread in a great web of blackness. Chamber music, however, may be likened to an interweaving of scarlet with gold and blue and purple threads. It is a matter of deft chording and gentle nuancing. It is a brilliant conversation between cultured folk.

But definitions must be fencing in our enthusiasm before we overspread the bounds of our subject. Chamber music is that type of music, usually in sonata form, written for from two to nine players. It is never orchestral. Originally it was any music not performed in church or theater.

In the United States where the cult of bigness holds sway we have found it difficult to realize the full significance of the chamber music enterprise. Mrs. F. S. Coolidge, in giving many thousands of dollars to the cause, has made possible the erection of a building for chamber music performance and the continuance of the work by means of yearly festivals. The foundation of ensemble playing has thus been made sure and lasting. But still we live on, hardly able to disburden our minds of the doubt as to whether or not Mrs. F. S. Coolidge is the wife of the former president.

To further increase our mystification there rise, seemingly out of thin air, for all the earthly nourishment they get, the quartets, variously called the London, the Pro Arte, the Lerner, the Musical Art and the Hart House, all doing work in their field comparable to the great symphony orchestras in theirs. And, instead of enthusiastically applauding their efforts, we pause with a blurred wonderment as to whether such groups are actually performing. If we do not pay our money down to hear them at the box office of Carnegie Hall or at some auditorium of like dimensions we feel them to be organizations only in name.

Getting out of the Rut

IN SHORT, we have got rather deep in our prejudices, and it takes more than sound reproducing records and radio presentations to bring us out. So let us look over the names of quartets and other chamber music ensembles giving performances regularly in the United States at the present time. The Flonzaley Quartet and the Kneisel Quartet, which have unfortunately disbanded, we shall speak of later. Two members of the former, however, are now of the Stradivarius

Quartet, namely, Alfred Pochon and Nicholas Moldavan. Here follows a list of American quartets:

Adamowski String Quartet (Boston).
Berkshire String Quartet (Chicago).
Boston String Quartet (Boston).
Chicago Quartet (Chicago).
Chicago Scandinavian String Quartet (Chicago).
Culp String Quartet (Cincinnati).
French-American Quartet (New York).
Gordon String Quartet (Chicago).
Hart House String Quartet (Toronto).
Lenox Quartet (New York).
MacManus Quartet (Corvallis, Oregon).
Marianne Kneisel String Quartet (New York).

Musical Art Quartet (New York).
Musical Fund Society Quartet (Philadelphia).

New World String Quartet.
New York String Quartet (New York).
Philharmonic Quartet (Los Angeles).
Spargur String Quartet (Seattle).
Stradivarius Quartet (New York).
Swastika Quartet (Philadelphia).
West Sisters' Quartet (Omaha).
Zoellner Quartet (Los Angeles).

Other ensemble groups are the Philharmonic Ensemble of New York, the New York Chamber Music Society, The Chamber Orchestra of Boston and the Chamber String Simfonieta of Philadelphia.

Springing up all over the United States these unified ensembles point to concerted effort in true musical production which even orchestras themselves do not illustrate. For the orchestras might attract by their very spectacularity and grandeur. The operas might attract by their peculiar dramatic charm and lavish display. Solitary

virtuosi might attract by their flights of technic or outpourings of primitive emotion. But the quartet, neither grandiose nor ultra-personal, inclining neither to overpower the senses nor to rouse curiosity as to technical display, being simply the medium where four persons, plying their trade like craftsmen, produce results like artists—this is the ensemble that we are called upon to enjoy as musicians and Americans.

Egg or Chick

IT WOULD be a temptation not easily counteracted to discover in the history of chamber music which came first, compositions written for such a group of performers or the performers ready to play such music. But this egg-or-chick inquiry would lead nowhere. Let us only briefly describe the history of chamber music as far back as it is more or less definitely traceable.

What we are pleased to call *chamber music* was actually first instituted many years before the Christian Era, in fact, just as soon as it was discovered that two instruments could play along together in harmony. However, in the Middle Ages, when there was a wide variety of queerly shaped and sounded instruments, chamber music must have been in its heyday. John Jenkins (1592-1678) wrote a great amount of music for viols alone and also for viols with organ or harpsichord, as well as suites in which violins are scored with the bass viol or the organ. A concerto written as late as the 17th century (Bach's "Sixth Brandenburg Concerto") was scored for two violas, violoncello, two viole da gamba, violone and harpsichord. Such instru-

ments as these, with many another—dora, penorcon, cithren, oboe d'amore, da caccia, and krumhorn—made up a quaint ensemble in those early days of chamber music.

Today we are fortunate in again being able to hear such ensemble playing as lived in the annual summer festivals at Haslemere, England, of which Arnold Dolmetsch is the initiator. Here are produced the old compositions played on such instruments as those for which they were originally scored.

The Relaxation of Royalty

THE EARLY development of chamber music was largely dependent on the patronage, in one form or another, of the monarchy. The royal courts of the Italian renaissance, of the English Elizabethan period and of Louis XIV were among those encouraging this form of musical activity. The fact that Haydn for so many years made his headquarters with the Esterhazy family would account in a large part for the eighty-three exquisite quartets that flowed from his pen.

Encouragement lay in the fact that there was certain opportunity of these quartets being "tried out" and the very trial, in itself, led to further perfecting of form. But it is to be noted, produced the greater part of his sonatas, suites and concertos during his Cöthen period when royal patronage was assured, for, while there, his responsibility was that of conducting the Court Kapelle in which the Prince himself played.

The latest phase through which chamber music was to pass was inaugurated in the small concert hall rendered it a place of public performance. With a patron less official and more democratic chamber music became more and more varied as composers experimented in new forms. Debussy made it the vial through which his strange harmonies and dances flowed. Smetana gave it the grand dress such as it could never have donned in the royal court. Ravel twisted gently coiled harmonies to the breaking point without, however, actually severing them. However, though chamber music with all other forms, has gone the cul-de-sac of modernity, it has somehow or other retained its sense of direction.

Composers of Quartets

AS PERFECT a medium for musical expression as is the quartet, it is easy to comprehend why it has so often been chosen by the masters of musical composition. The great composers of quartets and other chamber music arrangements—Beethoven, Mozart, Schumann, Schubert, Brahms and Mendelssohn, have put their impress of individuality on each of their works. The jollity and precision of Haydn



THE JOACHIM QUARTET
After an Etching by Ferdinand Schmutzer

thoroughly familiar to us. The beauty of Brahms, the scintillating of Mozart, the spontaneity of Schubert, the gentleness of Mendelssohn and the abundant grace and consummate skill of Beethoven all sink into our consciousness with a sure differentiation.

For individual numbers, Schumann's "G Major" is a thing of such delicacy that we give up any attempt to describe it. It is a rest to the spirits as a bathing of the eyelids. As played by the Flonzaley Quartet it is a granting of every wish. Then there is the "G Major" of Mozart, merrily interchanging melodies and harmonies like Nygia and maidens tossing the golden ball. The "G Major" in C minor of Beethoven is simple, chaste, beautiful, with a tragic suggestion of so many of that master's works.

In choosing quartets for playing in one's ensemble there will be found many interpretations within easy reach. Mozart "String Quartet, No. 1," gives the first violin part considerable prominence. This is by no means always the case. Time passes it becomes more and more custom to balance the first violin and the violin with parts equally difficult.

Regarding Tempos

WORD regarding the proper "tempo" at which the various quartets are to be played, an important aspect of every music practice since it is necessary that the will of the individual be submerged in that of the group. In the Bachmann Encyclopedia of the Violin on page 307 a list of the tempos for all the Haydn and Beethoven quartets is given, but if this is unavailable the players must reach a decision through reading the printed indications on the manuscripts, listening to records and sensing the tempo most suitable for the theme. The proper tempos, however, must always be determined before the players begin.

Having delved into the various quartets composed by the great writers of past centuries, let us follow the experiences of the ensembles who have given to the same quartets recitation worthy of their origin.

The Flonzaley Quartet was a privately financed enterprise, having been started by Edward J. De Coppel of New York with the stipulation that all members should devote themselves, in so far as casual activities were concerned, entirely to rehearsing and playing quartets together. Flonzaley (meaning "brooklet") was adopted as the name since De Coppel's summer estate near lake Geneva in Switzerland

where the first rehearsals were held was so-called. The quartet, however, came immediately to New York where it may be said to have been founded. A European tour was made in 1904 and public concerts were given regularly in the United States and abroad from then until 1929 when it disbanded after twenty-five years of public service.

Unlike the Flonzaley quartet, which was of outside patronage, the Kneisel Quartet was formed by the leader itself, Franz Kneisel, in 1885. The original members were Franz Kneisel (1st violin), E. Fielder (2nd violin), Louis Svecenski (viola) and Fritz Giese (violincello). Several changes were made in this membership, the second violin being changed four times and the violincello three. Svecenski, the viola player, however, as well as Kneisel himself, remained with the organization until it disbanded in 1917, after thirty-two years of successful chamber music concerts. One of the finest organizations of its kind ever known, it is now a musical tradition of which citizens of the United States may be justly proud.

Amateur Effort Needed

WITH THIS wealth of accomplishment behind us, it behooves us to look about in the fields to be tilled in the present and future. Undoubtedly we need more amateur chamber music organizations. Mr. Robert Braine tells of the contrast between foreign and home amateur musical organizations. When he was in Frankfurt on the Main some years ago there were fifty string quartets in that one city, all studying classical music and appearing more or less in public. This as contrasted with the average of ten or fifteen in even larger American cities. Of course the public schools are partly filling this need by giving instruction in various less familiar instruments and by founding amateur quartets. But the main impetus must come from the home.

Concerted amateur effort, as embodied in a small instrumental ensemble, is one thing that would make America "music-minded" as well as (forgiving the pun) "air-minded." Let us get together, then, for a quintet, a septet, or even an octet of strings and wind. Let some of us learn the viola, that much neglected but eminently worthy instrument. Then let us meet together of evenings and play over the classics, actually sensing the joy of recreation in its truest sense. As a work, ensemble playing merits our greatest exertions. As a joy, it is to be compared to none other in the realm of musical endeavor.

Care of Violin and Bow During the Summer

By EDITH L. WINN

PUPILS of school age often let their violins go without special care in summer. Violin when not in use should be encased in an oiled silk bag or a silk scarf. The strings should always be wiped off after playing, and, before playing, talcum powder should be used, if the hands perspire. The A string is most likely to break in summer. The strings should be tuned frequently, and should sometimes be eased being lowered before they are tuned. This also loosens the pegs if they are too tightly in their holes. Once loosened, the pegs may be turned up until the strings are at the desired pitch, and then held firmly in their holes. If it sticks,

a tight peg may be tapped with a small hammer, on its protruding end.

Watch the bridge constantly in summer. If it leans forward, gently press the top back with the thumb and fingers. Do not move the bridge from its base.

The bow must always be slackened after playing. Use good rosin. If the hair grows slippery the bow should be re-haired. Do not tighten the bow too much. A bent stick makes trouble.

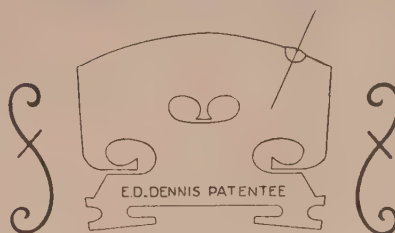
On damp days the violin should be shut tightly in the case. When the sun shines the case may remain open. The average instrument needs to be played on often to be kept in good condition.

Since the study of the violin is a very difficult subject, it is of prime importance that correct intonation should always spring from scale study. Would it not be wise to require of even the youngest pupils a mastery of the easier scales and the writing of the same upon paper, from lesson to lesson?—WINN.

ARTISTS—TRY THIS

SIMPLE—EFFECTIVE

PARENTS: INVESTIGATE.
STUDENTS: Look at your bridge.



Fits any Bridge
Actual Size of "KLEARTONE" Gold Clip
Tiny and Neat

SPECIAL OFFER

We have prepared an interesting booklet on the Functions of the bridge, base bar and sound-post and their inter-relationship. Your copy will be sent FREE with an order for "KLEARTONE" the adjustable GOLD CLIP bridge protector. KLEARTONE can be used with your favorite string if you wish but is sent to you on the Wondertone E. The price 50c each or three for \$1.00 post-paid with booklet. Lasts a lifetime.

WANTED: Agents and dealers,
Violin Makers. Big demand.

THE FIDDLE SHOP

WM. PETER STOFFEL, Private Collector for 30 Years
3402 North Avenue Milwaukee, Wis.

GENTLEMEN: Enclosed find \$1.00 taking advantage of your offer in THE ETUDE with the understanding money will be refunded if not entirely satisfied.

Name
Address
City State

AUGUST GEMÜNDER & SONS

VIOLINS Old and New Also Outfits
Makers of World Renowned
"Gemünder Art" Violins
Send for Catalog E.
119 West 42nd St., New York
America's Famous Violin House

PIANO JAZZ IN 15 LESSONS

PLAY LIKE RADIO ARTISTS!

LEARN the latest Jazz Effects, Runs, Tricks, Fills, Real "Blues" Playing, Player Piano Jazz, Weird Stunts, Effective Basses, Hot Playing, Modernistic Jazz, Vaudeville and Record Styles, Futuristic Harmony, etc. HUNDREDS of effects! MAIL COURSES for BEGINNERS or ADVANCED thru the quick, easy—"Slone's Simplified System".

Write today for Free Booklet "Key to Success in Jazz" and Special Low Prices.

TEACHERS WANTED! Wonderful opportunity. New Loose Leaf method makes teaching easy and guarantees results. Teach full or part time. Write for Special Teachers Proposition at once.

SLONE SCHOOL OF POPULAR MUSIC
Dept. F6 2001 Forbes Street Pittsburgh, Pa.

MUSIC ENGRAVING

Piano, Band, Orchestra and Octavo work. We specialize in book work; also engraved titles.

Send your mss. for estimate.

OTTO A. C. NULSEN,

P. O. Box 774

124 Government Place Cincinnati, Ohio

SAVE YOUR BRIDGE

"KLEARTONE" NEVER CUTS IT

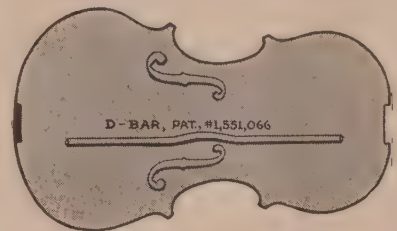
Never before advertised—Thousands in use

The bridge is the principal channel by which vibrations of the strings pass to the belly by way of the base bar and to the back by way of the sound post. "All silk protectors are tone deadeners" and do not protect cutting. Prevents pulling of E—on the bridge.

Illustration of FAMOUS "D" BAR

Many valuable violins have been restored. The proper installation of this bar by us, along with regluing and adjustment will give you a fully balanced resonant instrument.

FREE VALUATION: Send your instrument for appraisal—Free. Correspondence invited. Catalog.



THE FIDDLE SHOP

WM. PETER STOFFEL, Private Collector for 30 Years
3402 North Avenue Milwaukee, Wis.

GENTLEMEN: Enclosed find \$1.00 taking advantage of your offer in THE ETUDE with the understanding money will be refunded if not entirely satisfied.

VIOLIN STRINGS

ETUDE BRAND—

Nominally Priced Strings which are Popular with Students and Professionals

Etude Brand E String (3 Lengths) .15
Etude Brand A String (2 ") .15
Etude Brand D String (2 ") .15
Etude Brand G String (1 ") .15

PRESSER'S WATERPROOF

RED BANDERO STRINGS

E, A or D : : Each .30

Order Popular Brands Carried in Stock

VIOLINS AND OTHER STRINGED INSTRUMENTS, ACCESSORIES, MUSIC STANDS, PITCH PIPES, BATONS, Etc.

THEODORE PRESSER CO.

1712-1714 Chestnut St., Philadelphia, Pa.

INCREASE YOUR INCOME

Easily—Substantially—Pleasantly

Take Subscriptions for

THE ETUDE MUSIC MAGAZINE

—Write for particulars—

1712 CHESTNUT ST. PHILADELPHIA, PA.

Tell your Music Loving Friends about THE ETUDE and ask them to give you the privilege of sending in their subscriptions. Ask for Catalog of Rewards for subscriptions you send

THE ETUDE 1712 Chestnut Street Philadelphia, Pa.

MUSIC PRINTERS

ZABEL BROTHERS CO. INC.

5th St. and Columbia Ave. PHILADELPHIA, PA.

ENGRAVERS AND LITHOGRAPHERS

Write to us about anything in this line
SEND FOR ITEMIZED PRICE LIST

The Music Supplement of this Magazine is Printed by Us

SUMMER MASTER SCHOOL

JUNE 25th to AUGUST 5th, 1931

JOSEF LHEVINNE

World Renowned Piano Virtuoso. Repertoire Teachers' Classes.
Auditor Classes.

Unsurpassed Faculty of One
Hundred Thirty Artist-Instructors

Department of Public School Music, School of Opera, School
of Theatre Organ Playing, School of Acting, Class Piano
Methods in Public Schools, Children's Department.

Superior Dormitory Accommodations. Rates of Tuition Moderate

CREDITS will be given for summer courses taken toward Certificates, Diplomas,
Degrees—granted by authority of the State of Illinois.

Summer Session prospectus, regular catalog and Public School Music
circular mailed free on application. For detailed information address

AMERICAN CONSERVATORY OF MUSIC

571 KIMBALL HALL

CHICAGO, ILLINOIS

JOHN J. HATTSTAEDT, President

NORTH PARK COLLEGE SCHOOL OF MUSIC

Coeducational... Fully accredited. 40th Year...
All branches of music. 3 Yr. Public School Music
course. 8 acre campus on Chicago's North Side.
Our own dormitories... Athletics. Expenses low.
Write for free bulletin and book of views.

School of Music North Park College
Dept. E, Foster & Kedzie Ave., Chicago, Ill.

DePaul
UNIVERSITY

SCHOOL OF MUSIC

Arthur O. Becker, Dean
Offers courses in Piano, Organ,
Voice, Violin, Drama, Com-
position, and PUBLIC SCHOOL MUSIC. Diplomas
and degrees. Desirable dormitory accommodations.
Address Dean, DePaul University School of Music
Dept. E-64 E. Lake St., Chicago
Depts. Liberal Arts—Art—Law—Commerce—Secretarial Science

THE CORNISH SCHOOL

Drama—Music—Dance
announces Summer Session 1931—June 22-August 1

A Distinguished Faculty including

Drama—ELLEN VAN VOLKENBURG—from a
successful London season including the production
of "Othello" starring Paul Robeson.

Catalog on request
Dept. 7 Seattle, Washington

DETROIT INSTITUTE OF MUSICAL ART

MICHIGAN'S FOREMOST
SCHOOL OF MUSIC
Institutional Member of the
National Association of Music
Schools. 33rd yr. All branches
of Music and Dramatic Art. Many free advantages.
Faculty of 84 artists. Accredited Teachers' Certificates,
Diplomas, and Degrees. Desirable boarding accommodations.
For Catalog and View Book.
Address H. B. MANVILLE, Bus. Manager
Dept. 2—52 Putman Ave., Detroit, Mich.

DETROIT CONSERVATORY OF MUSIC

Elizabeth Johnson, President 56th Year

Offers courses in all branches of music leading to Degree, Master of Music,
Degree, Bachelor of Music, Diplomas, Teachers' Certificates, Opera Training
Department, School of Theatre Organ Playing and many special departments
under a renowned faculty. Prizes and scholarships awarded.

Complete Catalogue upon request

WALTER SPRY

Master Pianist
Pedagogue

Author of "Lessons in Piano-Playing"

will teach this Summer

at the

COLUMBIA SCHOOL OF MUSIC

509 South Wabash Ave., Chicago

June 29th to August 1st

N. U.

SCHOOL of MUSIC

NORTHWESTERN
UNIVERSITY
Year 1930-1931

Northwestern University School of Music

A University Professional
School of highest standard.
Ideal location immediately
north of Chicago. Degree
courses. All branches of Music
taught. Liberal Arts subjects
without extra expense.

Bulletins Free

P. C. LUTKIN, Dean Emeritus
CARL BEECHER, Administrative
Director, Room 102
Address 1822 Sherman Ave.,
Evanston, Ill.

VIOLIN QUESTIONS

Answered
By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name
and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written
descriptions, photographs and labels of old violins. On the basis of these, the
writers ask us to tell them if the violins are genuine, and their value. We regret
to say that this is impossible. The actual violin must be examined. The great
majority of labels in violins are counterfeit and no indication of the real maker.
We advise the owner of a supposed valuable old violin to take or send it to a
reputable expert or dealer in such instruments. The addresses of such dealers can
be obtained from the advertising columns of the Etude and other musical
publications.)

Guadagnini.

T. T. C.—Rukmalaya, Nazarbad, Mysore, India. It is impossible to ascertain how many violins were made by Giovanni Battista Guadagnini during his lifetime and how many are now in existence. 2—The violins of the period when he worked at Turin, Italy, are usually considered of higher rank than those made during the Parma, Italy, period. 3—The following instruments by this maker, with the cities where they were made, are listed for sale in the catalogues of prominent American violin dealers: Turin, \$12,000, Parma, \$9,000, Milan, \$6,500, Milan, \$5,250, Parma, \$4,800, Turin, \$4,500, Turin, \$3,500. It will thus be seen how wide a range in price specimens of this maker command. 4—The Guadagnini family numbered many violin makers, and there is considerable dispute about the exact relationships among the various members. Lorenzo Guadagnini was the father of Giovanni Battista. 5—Both Lorenzo and Giovanni Battista claimed to have been pupils of Stradivarius, but whether they actually were is not known. You will find an excellent article on this family in Sir George Grove's "Dictionary of Music and Musicians," which is no doubt in your public library. 6—Guadagnini violins are much sought for by distinguished violinists for solo performances, but it is doubtful whether they will ever command the prices of Strads.

Fichtl Violin.

F. R.—Johann Ulrich Fichtl made violins in Mittenwald, in Germany, in the 18th century. His name is listed in the "Who's Who" in violin makers, but he was not considered of sufficient importance to warrant details of his career. However, he made some good instruments. Your violin is more than not likely to be genuine due to the fact that imitators rarely bother about imitating the work of more or less obscure makers. They copy the work of the great masters.

Written Description Useless.

H. L. B.—I am sorry that there is hardly more than one chance in a million that your violin is a real Strad. There is no test that I can cite to you, by which you could tell if the violin is genuine. The violin must be examined by an expert. Written descriptions and labels are of small significance in determining the matter. Read the paragraph at head of this column.

A Correct Label.

A. H. S.—The label in your violin is correctly worded, but I am afraid there is no possibility of the instrument being a genuine Stradivarius, because it has the words "Imperial Violin" branded in the wood. These words are evidently used by way of a trade mark. Imitation Cremona violins often have various trade marks branded in the wood or printed on a slip of paper and pasted inside the violin. Genuine Strads have only a label pasted inside, bearing the name of the maker and the place (Cremona) where and the year when each violin was made.

The Seasoned Bow.

A. Von E.—It takes a highly educated violinist with many years of experience, or a specialist in the construction of bows, to select the best out of a number of bows by the best makers. If you are not possessed of that expert knowledge and experience, I fear you will not be able to make the best selection of a bow yourself, but will have to rely on the dealer and the reputation of the maker of the bow. No one can tell you in a few words how to qualify as a bow expert. That you will have to learn through many years of experience. The qualities to look for in a bow are balance, correct weight, elasticity, flexibility, and the power to draw tone from the string. All of these qualities must be combined in the right proportion. The reason that the bows of Tourte command a higher price than those you name is because Tourte is universally admitted to have been the most skillful bow maker of all time. He was a genius. A well-known authority on bows says: "Marvelous to relate, Tourte invented a method of construction which has remained a secret ever since, for a Tourte bow draws a larger and more flexible tone than is possible with a bow of any other make." These bows sell for from \$500 to \$1,000, but such prices should be paid only by great concert artists. 2—A good new bow is as good as a good old bow, but the point is whether it will "stay good." Im-

perfections often crop out later in a bow. There may be a hidden defect in wood; the bow may warp or lose its spring owing to the wood not having been perfectly seasoned when the bow was made. An old bow, these imperfections would appear earlier, if they were going to appear at all.

Unknown Maker.

D. R. C.—I cannot trace the maker of your violin in any of the records of known violin makers. As you live in Chicago you might take your violin to your next visit and show it to one of the dealers in old violins.

Early Studies.

H. M. R.—Probably the following studies would be helpful to your pupil at this stage. Wohlfahrt, "Fifty Easy Melodic Studies," Op. 74, Book 2; "Kaiser Studies," Op. Book 2. You might follow these by "Hans Sitt Studies," Book 2, which mention. At present and for the next years, have your pupil study daily in Seidick's "Scale Studies," taking the work first. For pieces you might use "Collection of First and Third Position Pieces," Grade 1-4, and the "Student's Violin Album, Grade 1-5."

Quartet Engagements.

H. H.—If your quartet, for which are endeavoring to get engagements, is a high class concert organization, I advise you to go to New York, New York, which is near your home, and talk to the managers of concert artists and organizations. They might be able to get engagements for you. You will find the address of many such managers in the advertising columns of the New York "Musical Courier." If, however, your quartet plays music only moderate difficulty and expects to only local engagements in your own neighboring towns, you might try advertising in your local papers and calling lodges, societies, churches, hotels and restaurants. In the summer season you may be able to book engagements at summer hotels. The New York concert managers refer you to managers and bureaus who engage engagements of that kind.

Fingerboard Chart.

A. J. S.—I think a chart showing position of the notes on the fingerboard of the violin and suitable for pasting on fingerboard can be procured from any music house.

Bergonzi Imitation.

C. L. S.—The label in your violin signifies that the violin was made in 1738 Cremona (a city in Italy) by Carlo Bergonzi, a famous Italian violin maker. I never the chances are many thousands to that this label is a counterfeit and the violin was not really made by Bergonzi. This maker's work has been largely imitated.

Bairhoff Violin.

R. H. Q.—The maker is listed by a authority as follows: "Giorgio Bairhoff, Naples, 1740-1790. His violins look like Gagliano violins and have the same smooth, well-carrying tone." Although he is listed among the Neapolitan makers, he is of German descent. His violins, however, have all the characteristics of the Italian school. No further details are available.

Address Wanted.

A. Mc. K.—Please send address to department. I have the information desired.

Pizzicato Playing.

J. A. T.—In playing ordinary right pizzicato the ball of the thumb of the hand is held against the side of the fingerboard about an inch from its broader (the end nearest the bridge). This makes the forefinger pluck the string an inch and a half or two inches from the end of the fingerboard. Do not ever pluck strings between the end of the finger and the bridge, as that would get permission and oil on the rosined part of strings, that which the hair of the bow touches. The further from the end of fingerboard and bridge the strings are plucked the weaker the resultant tone.

Natural Octave Playing

(Continued from page 403)

ility, before the weight is released, to
ke *mf* or *f* or accents.

When the ideas of the coördinated arm
of the tone made on the key have been
roughly assimilated, the student should
n to the idea of the "wrist-octave," so-
ed, that is, the octave played by the
d swinging in the wrist. He should
rn when and how it should be played,
how it should be practiced.

There can be few rules for determining
en to use it. This is because in a given
e one individual may be able to do
ter with the whole arm with only a trifle
rist assistance, while another can do
ter with more wrist and less arm. The
ment of tone-quality has also to be
sidered. But the first combination is,
the majority of cases, more successful.
ne rule, however, seems to have no
ptions. *Forte* octaves, which require
y brilliant tone but also large tone,
impossible from the wrist alone.

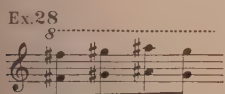
After investigating fully, therefore, each
ividual must choose his own combina-
on. *For*, we must avoid *force* in practicing
st octaves.

Second, we must cultivate swiftness
the fall of the hand.

Third, we must use the principle of the
isting or acting key, which pushes the
ad up. That has been emphasized in
nection with the coördinated octaves.
ee Ex. 15.)

Let the arm hang quietly, with elbow
xed, hand touching the keys without
pressing them. The arm is carried in
shoulder; therefore it hangs with very
le weight.

One of the most important principles of
dern technic is that of keeping the
uscle soft, or relaxed till the *moment* of
ying. Therefore, on 1, let the hand rest



Ex. 28
etly on F-sharp. On 2, lift the hand
wly and gently till the finger tips are
ce inches above the keys, no higher.
3, hold it in this position. On 4, sud-
ly and lightly fling it down to the key,
ting it rest there, *at the bottom* of
key. Continuing, repeat the same
vements,—1, rest,—2, lift,—3, remain
ve keys. But on 4, fling down on G#.
tice that the arm must carry the hand
a position directly over G# or any
e key. The hand must not reach for
e key. The tone must be *p* or *pp* only.
en extend this exercise through the
le.

The utmost ease should be preserved
ring the whole exercise. The hand must
main soft, with no tightening of the
cles on the back of the hand, except
e momentary one as the fingers touch
e keys.



Ex. 29
unt 1, 2. Position as in Ex. 28, except
at the finger tips are held about two
ches above the keys.

On 1, fling or "flap" the hand *softly*
wn on F#, letting it rest through 2. On
flap quickly to G#. *Think "down"* only!
o not think "up." The key will push
up. There must be no effort, and
arm must carry along the hand.
The arm will be slightly jarred by the
-action. Do not attempt to hold it
tionless.

Begin this exercise *moderato* and increase
speed gradually, to a very rapid tempo.

As you increase speed, drop the wrist on
each F#, and swing it up on A#, to avoid
fatigue.

Repeat the last preceding exercise, *but*
start with the fingers touching the keys,
and, as you "flap" to the next key, keep
the fingers gliding over the surface of the
key—that is, do not leave the key, do not
lift away from them.

Observe two points:

1. The hand does not "fan the air." It
seems to glide along the surface, as it
actually does.

2. These octaves are *pp*, *p*, or *mf*, at most
mf. They are swift and may be sparkling,
but they cannot be large nor heavy.

3. The arm is always assisting slightly.
This exercise should be extended to cover
one and two octaves on the black keys.
Then apply it to white keys, in scales,
broken chords, arpeggios in all tonalities.
In all figurations be sure that the arm
moves in and out, in a circular fashion
making the "tracks" as previously ex-
plained. Alternate the hands, and practice
only a few minutes at a time, in order to
increase the strength gradually, without
fatigue.

The next step is to review all the octaves
previously studied. In playing the rapid
ones, combine the quick, light, "flapping"
of the wrist octave with other varieties.
Study the kind of tone that each makes.
Study the effect in *your own arm*, for both
tone and endurance. But all the ways
should be practiced constantly not only
because the tone quality may be bettered
in this way but also because your own
style and preferences may vary under these
influences.

It is especially important to study the
dynamic changes, and learn to grade your
crescendos and *decrescendos* in two ways:
1. while using only one kind of movement
(use each variety in turn) and 2. by combin-
ing movements as you increase the
power, and simplifying them as you de-
crease.

A warning should be kept in mind.
Rapid practice of octaves, even of the
least fatiguing octaves described in this
paper, will soon cause fatigue, and if con-
tinued will in some cases even delay the
possibility of playing them. *Slow* prac-
tice with soft muscles is the normal prac-
tice. *Try* the rapid playing for short
periods only, till strength is developed.

If the student turns back to the four
factors necessary for octave playing which
were enumerated in the beginning of this
paper, he will find that every exercise
(excepting those which were to illustrate
wrong conditions or movements) brings
into play (1) elbow, (2) shoulder, (3)
loose wrist.

Every exercise which puts weight onto
the hand develops strength in the hand.
(But many hands require extra strengthen-
ing work. Part of this may be done in
connection with passage work, but often
special exercises are required. Space for-
bids including them in the present article.)
The exercises provide therefore adequate
preparation for the normal octave.

Certain requirements in playing have
herein been considered. The first is *tone-*
quality. All the exercises (excepting
those illustrating bad conditions) lead to
fine quality—rich, full, pleasing—because
the tone is made on the keys, and the
muscles and joints are relaxed. *Endurance*
is secured because the minimum of effort
and of muscular contraction is used. *Speed*
is secured because (1) the natural velocity
is set free by relaxing, and by using the

(Continued on page 460)



Thirty-Sixth Annual

SUMMER SESSION

June 29—August 8, 1931

AGAIN, the Sherwood Music School prepares to be host to the ambitious students and teachers who seek rapid advancement and renewed inspiration in its annual Summer Sessions. An adequate impression of the diverse offerings, designed to serve varied interests, can be gained only from the Summer Session Catalog. Write for your copy today! School is located on Chicago's beautiful Lake Front. Mention of some outstanding Summer Session features follows:

PRIVATE INSTRUCTION

In Piano; Voice; Violin; Church, Concert, Theater and Radio Organ; Dramatic Art; Dancing; Cello; Wind Instruments; Theory; Composition; Languages. Faculty of 150.

SPECIAL CLASSES

Piano Master Class, conducted by Sidney Silber. Violin Master Class, conducted by P. Marinus Paulsen. Vocal Technic and Repertoire Class, conducted by Elsie Harthan Arendt. Opera Class, conducted by Irene Pavloska, prima donna mezzo-soprano of Chicago Civic Opera. Other classes in Piano Normal and Teaching Repertoire; Harmony; Orchestra Conducting; Accompanying; History and Appreciation of Music; Stage Department; Choral Conducting and Church Music; Sight-Singing and Ear-Training; Ensemble Playing; Personal Development.

CLASS PIANO

Teacher-training course in Class Method of Teaching Piano—with Certificate.

PUBLIC SCHOOL MUSIC Department headed by leading supervisors in Chicago Public Schools. Special classes for supervisors. Under-graduate courses leading to Certificate.

BAND CONDUCTING

Four weeks' course, eighty hours of instruction in all phases of Band Conducting. Department headed by Victor Jean Grabel, famous band conductor and composer.

Six Saturday Afternoon Vacation Excursions.



Boat trip on Lake Michigan.



Automobile tour of Chicago Parks.

Visits to Field Museum, Art Institute, Tribune Tower.



Theater and social party

Ravinia Opera party.



Six open-air performances of grand opera are given weekly at Ravinia Park, with world-famous stars; and two symphony orchestra concerts. An invaluable opportunity for Summer Session students.

SCHOLARSHIPS

Series of Summer Session full and partial scholarships awarded on competitive basis.

RADIO, VITAPHONE

Special Radio and Vitaphone training for students of all subjects.

CERTIFICATES, DEGREES

Summer Session courses lead to Teachers' Normal Certificates; and are credited toward Diplomas, and Bachelor's and Master's Degrees.

CONCERTS, OPERA

Six recitals by members of faculty, admission free to Summer Session students. Symphony concerts and grand opera at Ravinia Park.

RECITALS

Six recitals by members of faculty, admission free to Summer Session students.

FINANCIAL AID

Talented students who wish to begin courses lasting continuously over two or more years, may teach in the Chicago Neighborhood Branches of the School to help defray expenses. Summer Session courses are provided which help applicants to qualify for such teaching.

DORMITORY

Living accommodations available at moderate rates in Sherwood Dormitory.

"A Summer Session Catalog will be sent you promptly on request."

SHERWOOD MUSIC SCHOOL

(FOUNDED 1895 BY W.M. H. SHERWOOD)

FINE ARTS BUILDING

410 So. Michigan Avenue

Chicago, Illinois

SUMMER MA

JUNE 29 To AUGU

RUDOLPH GANZ

WORLD RENOWNED PIANIST AND MASTER TEACHER

BLANCHE DINGLEY MATHEWS

AUTHORITY IN PIANO TEACHING METHODS

GRAHAM REED

DISTINGUISHED TEACHER OF SINGERS

ALEXANDER RAAB

EMINENT HUNGARIAN PIANIST (Mar. 1 to Sept. 1)

ARCH BAILEY

NOTABLE SINGER AND TEACHER

FRANTZ PROSCHOWSKI

INTERNATIONALLY KNOWN MASTER TEACHER OF SINGERS

EDWARD COLE

RENOWNED AMERICAN SINGER

WESLEY

WELL KNOWN SINGER

Only Members of the Faculty and Guest Teachers (.) Teaching This Summer Are Listed on This Page (Arranged Alphabetically)

PIANO

Alma Anderson
Maurice Aronson
Vera Kaplun-Aronson
Willa Bee Atkinson
Viola Cole Audet
Elsie Barge
Frances Hovey Bergh
Lawrence Beste
John J. Blackmore
Lillian Boguslawski
Moissaye Boguslawski
Frances Bohannon
Hannah Braverman
Mary Rives Brown
June Tracy Cain
Gordon Campbell
Julia Lois Caruthers
Mabelle L. Case
Anna Ring Clauson
Edward Collins
Kenneth Cummings
Clara T. Dailey
Mary E. Daniels
Dorothy Desmond
Marjorie Dwyer
Evalie Martin Fisher
Loretta Ford
Alta Freeman
Frances Frothingham
Rudolph Ganz
Helen Gannon
Ruby Ginsburg
Helen Greenebaum
Alice Hackett
Charles D. Hahn
Myrtle Hahn
Eudora B. Harbers
Jewell Harned
Frederick Harwood
Daisy Hoffman
Mabel Wrede Hunter
Sarah Isaacs
Myra Seifert Johnson
Max Kramm
Grace Levinson
Celene Loveland
Margaret E. MacConachie
Louise McCoy
Mollie Margolies
Beulah Mayher
Della Tully Matthews
Blanche Dingley Mathews
Dorothy Mendelssohn
Laura Neel
Myrtle L. Oglesbee
Mrs. Hal Holt Peel
Lillian Powers
Alexander Raab
Bess Resseguie
Adelaide Sanford
Gaylord Sanford
Clara Siegel
André Skalski
Rose Sorkin
Estella A. Striplin
Mrs. L. I. Taylor
Gertrude Towbin
Mary Voorhees
Annette Walsh
Jane Waterman
C. Gordon Wedertz
Merle McCarty West
Elisabeth J. Wiley
Gertrude Williamson
Viola W. Wilson
Esther Mills Wood

VOICE

Aurelia Arimondi
Elizabeth Aupperle
Arch Bailey
Blanche Barbot
Frances Hovey Bergh
Nina Bolmar
Eva Brown
Gordon Campbell
Faye Crowell
Lola Gibson Deaton
Herman Devries
Myrtle Dunn
Beatrice Dyke
Effie Cline Fones
L. D. Frey
Rose Lutiger Gannon
Maude Gutzmer
Alice Hackett
Mabel Sharp Herdian
H. H. Hamilton
Stetson Humphrey
Roy Emerson Jarman
Margaret E. MacConachie
Helen R. Marshall
Pauline Castleman Morris
Jessie Waters Northrop
Ralph Page
Lillian H. Polley
Frantz Proschowski
Francesca Proschowski
Graham Reed
Mrs. C. M. Robertson
Camille Robinette
Rosemary Rose
Elizabeth Schmidt
Marie DeWild Scott
Ellis E. Snyder
Estella A. Striplin
George Stump
George Sutton
John Thomas
Mary W. Titus
Rennie Pederson Walsh
Vernon Williams
Viola W. Wilson
Wm. James Work

VIOLIN

Lois Dyson
Max Fischel
Margaret Fried
Maurice Goldblatt
Nan Gordon
Guy Hartle
Ray Huntington
Ruth Keppel
Christian Lyngby
John C. McKenzie
Rudolph Reiners
Harry H. Ryan
Leon Sametini
L. Dean Sands
Mary Towbin
Anah Webb
Michel Wilkomirski
Jacob Wolf

CHURCH AND

ORGAN

Charles H. Demme
C. Gordon Wedertz

MOVING PICTURE

ORGAN

Charles H. Demme
Helen Greenebaum

VIOLONCELLO

Goldie Gross

IMPROVISING

Frederick Schlie

HARMONY, COMPOSITION, COUNTERPOINT

ORCHESTRA

CANON AND FUGUE

Gustav Dunkelberg
Laura D. Harris
Wesley LaViolette
Franklin Madsen
Nellie J. Moench
Jane Waterman

STUDENT DORMITORIES

Artistic and comfortable accommodations for men and women in college building. Piano furnished free with each room. Early reservation necessary.

SELF-HELP OPPORTUNITIES

Many self-help opportunities such as radio, movie-theatre, concert orchestra, accompanying and part time positions are available to students. Chicago. Placement Bureau.

FALL SEMESTER OPENS SEPT. 14

CHICAGO MUSICAL

60 EAST VAN BUREN STREET (CHICAGO MUSICAL COLLEGE BUILDING) CHICAGO, ILL.

MUSIC SCHOOL

1931 (SIX WEEKS)

SAMETINI
VIOLINIST AND TEACHER

HERMAN DEVRIES
MASTER OPERA COACH AND VOCAL INSTRUCTOR

OTTO MIESSNER
CLASS PIANO INSTRUCTION

FREDERICK SCHLIEDER
MASTER TEACHER OF IMPROVISING

ETTE
PIANO TEACHER

MAURICE ARONSON
WELL KNOWN TEACHER OF TEACHERS

ALFRED MIROVITCH

NOTED RUSSIAN PIANIST
AND TEACHER

BEGINS TEACHING SEPT. 14, 1931

DIRE-INTERPRETATION
SES

Vocal
Proschowski
Hageman

Violin
etini

Piano
Ganz
Raab
Aronson

S' NORMAL COURSES

Vocal
Proschowski
Reed

Piano
Ganz
Raab
Collins
Caruthers
Hingley Mathews
Miessner

Violin
etini
Reed

CLASSES (Repertoire-Action)
DeVries
Grove

LITURGICAL MUSIC COURSE
CHORAL TECHNIQUE
-Father Finn

PUBLIC SCHOOL MUSIC
CLASS PIANO INSTRUCTION
BATON AND CHORAL CONDUCTING
W. Otto Miessner
Hobart Sommers

VOCAL COURSE FOR SUPERVISORS
Frantz Proschowski

SCHOOL OF THE THEATRE
DRAMATIC ART AND EXPRESSION

Walton Pyre
Mabel L. Howatt
Fannie B. Linderman
Helen Striblin Pyre
David W. Gavin
Rose Schwartz
Emma Alexander

CONCERT, LYCEUM, CHAUTAUQUA
Mabel L. Howatt

DALCROZE EURYTHMICS
Eleanor Harris Burgess
Anne Bryan

MUSIC APPRECIATION
Margaret Streeter

DANCING (Toe, Ballet, Clog, Buck, Eccentric, Interpre-
tative)
Cecille Jean Barnett

ACCOMPANYING CLASSES (Voice, Violin, Opera)
Richard Hageman
Blanche Barbot

HISTORY OF MUSIC
Rudolph Ganz

SOLFEGGIO
EAR TRAINING
Franklin Madsen

SCHOOL BAND AND ORCHESTRA LEADERS' COURSE
CLASS INSTRUCTION IN BAND AND ORCHE-
TRA INSTRUMENTS
BAND AND ORCHESTRA CONDUCTING
SCHOOL BAND and ORCHESTRA ORGANIZATION
Oscar W. Anderson
Harry H. Ryan

ACOUSTICS OF MUSIC COURSE
Wm. Braid White

PIANO TUNING COURSE
George W. Thompson

STRING ENSEMBLE
Max Fischel

SAXOPHONE, CLARINET, CORNET and TRUMPET
Manuel V. Santos

HARP
Clara Thurston

FRENCH, ITALIAN
Hubert Schmit
Amedeo Nobili

ACADEMIC SUBJECTS
Teachers from Loyola University (Chicago)

CHICAGO MUSICAL COLLEGE SYMPHONY ORCHESTRA—Leon Sametini, Director
All orchestra instruments not named above are taught by members of the Chicago Symphony Orchestra

PHILADELPHIA COLLEGE OF MUSIC

Diploma Certificates are conferred at the end of each summer session upon professionals who have the required knowledge, fulfill required number of Summer's study to meet residence requirements, and pass satisfactory examinations. Full details in Summer Catalog.

ACCREDITED INSTITUTION

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST

PHILADELPHIA COLLEGE OF MUSIC

NATIONAL AND STATE ACCREDITED

Established 1867

RUDOLPH GANZ, Director
CARL KINSEY, President

Ithaca Conservatory of Music

JOHN FINLEY WILLIAMSON, Mus. D., Dean

Incorporated with collegiate standing and degree conferring privileges under the Board of Regents of the University of New York

SUMMER MASTER SCHOOL of Piano under the direction of OSCAR ZIEGLER, master pianist and pedagogue.

Ten-week Term, June 22-August 28.

Six-week Term, June 22-August 1.

Concert, Chautauqua, Lyceum and Teachers' Courses. Repertoire and Public performance classes. Graduates in this school have won honors abroad as well as in the United States and Canada.

WESTMINSTER CHOIR SCHOOL (formerly of Dayton, Ohio). Thorough courses of instruction as preparation for Choir Conductors and Ministers of Music.

All departments of the conservatory and affiliated schools will be in session during the above terms. All courses completed lead to certificates, diplomas, degrees. Six large and handsome dormitories. Reservations for either summer or fall should be made now.

Fall Term begins October 1, 1931.

Full details, year book and special catalogue sent on request. Address, Registrar,

1 DeWitt Park, Ithaca, New York

Revitalization of Musicians

(Continued from page 424)

of raw spinach and the juice of one onion. Nothing more is eaten until lunch time, when either a starch or a protein meal is taken. At night a protein meal is taken at home if a starch meal was eaten at luncheon and *vice versa*.

Many, who have been through the treatment suggested by this article, have experienced an immense revitalization and return of buoyancy, suggesting the liveliest days of youth. At the large Penn Athletic Club in Philadelphia these theories have been tried out by scores of enthusiastic men, many of whom claim that they have had almost miraculous cures from maladies which have baffled them for years.

Readers who desire to extend their knowledge of these subjects will find useful information in "Food, Nutrition and Health" by McCullom and Simmonds; "Health Via Food" by Dr. W. H. Hay; and "The Key to Rational Dietetics" by Otto Carque.

Caloric irrigations by means of my apparatus, such as that devised by C. Honsaker of Philadelphia, have proved invaluable in elimination. Dr. Honsaker has been working for fifteen years, in the direction of many of Philadelphia's most celebrated surgeons and physicians and he reports that in his experience mas properly given have no habit-forming or harmful effects.

Normal Food Chart

Free to All Etude Readers

The interest in the food list given been so great that this has been re-printed upon a little card suitable for the pocket so that it may be regularly consulted. ETUDE will be glad to send to its readers copies of this card, without cost of kind, upon receipt of application with writer's full name and address.

Pageantry and School Music

(Continued from page 405)

atmosphere, then the indoors performance will be safer. The stage of an ordinary auditorium may be enlarged by roping off some twenty feet of space in front and making a set or series of steps from this floor space to the raised platform. The floor of a gymnasium, where the audience is seated on the raised bleachers and may look down upon the performers, is an excellent place for the pageant.

A wide aisle of six feet, extending to the stage, where steps lead to the platform, gives opportunity for elaborate entrances and exits, bringing the children closer to the observers for a part of the time. This aisle should be hedged off from the audience seats. An overhead decoration above such a space will help the illusion. A stretch of pipe wire from which is hung stars and a lovely quarter moon will give an outdoor atmosphere to the entrance. The stage should have a minimum of properties, leaving as large an unobstructed floor space as possible. The background may be as elaborate or as simple as a director wishes. A two-foot picket fence, a bench gilded, a wall of neutral color with a frieze of cat-tails, accomplished with wrapping paper and cheap paints, or wall-paper and cut-out *crêpe* paper will suffice. Weird effects may be obtained by using paper cut into fine strips and hung from flies and on hidden stretches of pipe wire.

Organization

WHERE THE PROGRAM is in charge of a music supervisor, work should be organized with the idea of using every teacher as a sub-director. Sometimes the abilities of the teachers should be classified into committees that will to best advantage upon the various phases of training or costuming. One committee should plan costumes while another should plan the larger chorus groups and practice ensembles, or directs some folk dances. Usually the practicing is most effective when done in small units, assembling the entire group not more than three times for final rehearsals. In this way a group may not be called from regular school work more than for one twenty minute rehearsal a week. It is never a good plan to allow large numbers to sit idly by, while another group is rehearsing. When time arrives for presentation, every two or three children should have a room for assembling, costuming and final instruction. Schoolrooms with each child's costume on a desk or hung from a rack, marked with his name, and in charge of girl scout leaders are sometimes feasible. Sometimes two rooms combine, one teacher in charge of all the boys of both rooms and the other teacher leading the girls. This makes for privacy for dressing purposes.

COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

Harold L. Butler, Dean Syracuse, N. Y.

Music, Art, Architecture

Four-year courses in

900 Students PIANO—VOICE—ORGAN—VIOLIN—HARP 42 INSTRUCTORS
COMPOSITION—PUBLIC SCHOOL MUSIC
Master's and Bachelor's Degrees

Unexcelled advantages for the study of music. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Five pipe organs.

SUMMER SESSION, JULY 6 to AUGUST 14

COMBS CONSERVATORY

PHILADELPHIA

FOUNDED 1885 — GILBERT RAYNOLDS COMBS, Founder and Director

For the Beginner, Ambitious Amateur, and the Professional

No Entrance Requirements except for Certificate, Diploma and Degree Courses

Courses in Piano, Voice, Violin, Organ, Theory, and Public School Music, leading to Degrees. Teacher's Training Courses including supervised practice teaching. Orchestra and Band Instruments. Two complete Pupils' Symphony Orchestras and Concert Band. Seven Spacious Buildings, Faculty of 95.

Dormitory pupils have advantages not offered in any school of music, including Daily Supervised Practice and Daily Classes in Technic.

Illustrated Year Book Free

Germantown Extension
123 West Cheltenham Avenue

Office, Dormitories and Studios
BROAD AND REED STREETS



ROBERT BRAUN

DIRECTOR
FACULTY OF FIFTY POTTSVILLE, PA.

Including
John Quine -- Arthur Edward Johnstone -- Frederick Hahn
VOICE COMPOSITION VIOLIN

P
M
I

SUMMER TERM, JUNE 22 to AUGUST 1
Classes daily—Private lessons as desired. Special training for teachers.
PITTSBURGH MUSICAL INSTITUTE, INC.
Institutional member National Association of Schools of Music
131-133 Bellefield Ave., Pittsburgh, Pa.

ZECKWER-HAHN Philadelphia Musical Academy

61 years of continued success in training musicians
All branches including Church and Public School Music
For year book, address
Frederick Hahn, President-Director
1617 Spruce Street Philadelphia

Music of June

(Continued from page 394)

- | | |
|---|--|
| 7. Piano, Four Hands
Awakening of the Birds (3)
Feathered Songsters (5)
A. d'Haenens | 12. Vocal Solos
a-Heart Secrets...Edward E. H...
b-June is In My Heart...G. Vau...
c-Magical June...T. Hilton-Tu...
d-Sweetest Rose of Junetime
E. S. Pl...
e-Ah, Sweet Mystery of Life!
Victor He...
f-Just June (encore song)
Geoffrey O... |
| 8. Piano, Six Hands
a-Bridal Bells (3).....C. Drumheller
b-Bridal Chorus from
"Lohengrin" (3)..Richard Wagner
c-Wedding March from "Midsummer
Night's Music"...Felix Mendelssohn | 13. Piano, Violin and Cello
At Dawning (4)
Charles W. Ca... |
| 9. Piano, Four Hands
Yellow Butterflies (3)
M. Loeb-Evans | 14. Vocal Duets
a-A Ballade of June Roses,
Soprano and Alto..Henry H...
b-O Promise Me, from
"Robin Hood"..Reginald DeK...
c-Dreaming of Love and You
Arthur F. |
| 10. Violin and Piano
a-The Roses In
June (3)..Anna P. Risher
b-Mighty Lak' A
Rose (4)..Ethelbert Nevin
c-June (Barcarolle) (4)..P. Tchaikovsky
Arranged by F. Hahn | 15. Operetta
A Day In Flowerdom
George L. Spau...
(Junior Voices. Time of production
30 minutes) |
| 11. Four Violins and Piano
To A Wild
Rose..Edward MacDowell | |

Educating the New Musical Public

Practical Campaign to Bombard the Millions of New Music Lovers with Literature Revealing the Importance of Music Study

Doubtless thousands of our friends have sent out the January Postal which the new campaign to create music students from the great body of new music lovers started.

This great work must go on persistently for a considerable period, if the full benefits of concerted action are to be gained.

Millions of people today think of music in an entirely different way from that in which their parents looked upon the tone-art.

The radio is as necessary in the modern home as the family clock. These progressive American homes must not, however, lose sight of the fact that the higher joys of music come to those who study it and actually play an instrument or learn to sing as singing should be learned.

The advantages of music study are enormous from an educational standpoint. This fact is widely recognized by many of the greatest men of the time.

In addition to the plan proposed, of sending out the postal cards, the following which will be published in THE ETUDE each month, we are sure that thousands of our readers will be so enthusiastic that they will want to do more and will send out in similar fashion about mid-month quotations selected from the following statements by famous men:

The June Postal Idea

It is to have all interested and zealous music friends purchase United States postal cards, copy the following text upon them and send these postals to twenty-five families in the New Music Public in their neighborhoods. Do your part at slight expense and the collective results will unquestionably aid the advancement of Musical Education very greatly.

SIXTH POSTAL: JUNE

Music study should be continuous. Like life itself, it is a matter of continuous building, daily expanding and growing. As music study proceeds the mind develops. Practice and study should be continued, wherever possible, during the summer. No one who has had a good musical training would part with it.

MUSIC LESSONS ALWAYS PAY

How to Use the Etude in a Club

The Magazine Club writes how THE ETUDE has been used with great success.

It occurred to me that the publishers of THE ETUDE might be interested in one of the ways in which their splendid magazine is used and enjoyed.

I am the member of a Magazine Club it is sent each year to review a magazine. I used THE ETUDE and my review with such success that the program committee asked me to choose THE ETUDE for this year.

I reviewed the February number and that portion of the January number which held of the "Ultimate Choice," and I read some of the outstanding letters in both numbers. This was particularly interesting to the members, and they enjoyed reading the compositions played which were the ultimate choice of some of our well-known men and women. I am not telling you this to be boasting but only to tell you what you know, that THE ETUDE is a fine magazine. It meets so many of my requirements as a teacher and organizer.

MRS. A. A. OVERMAN

College of Music of Cincinnati

1228 Central Parkway, Cincinnati, Ohio

ANNUAL SUMMER SCHOOL

OPENS JUNE 22, 1931

Master Teachers in Piano, Voice, Violin, Cello, Organ, Composition. Public School Music Department (Accredited). All courses lead to Degree, Diploma, Certificate.

Dormitory for Women

Send for Catalog

Moderate Tuition

SIDNEY C. DURST, Mus.D., Director

ALBINO GORNO, Mus.D., Dean

The Cleveland Institute of Music

SIX WEEKS' SUMMER SCHOOL WITH REGULAR FACULTY MEMBERS JUNE 22nd TO AUGUST 1st

Send for Summer Catalogue outlining courses and fees

MRS. FRANKLYN B. SANDERS, Director

2827 Euclid Ave., CLEVELAND, O.

SCHOOL OF MUSIC OF THE UNIVERSITY OF MICHIGAN

Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestras, glee clubs, bands, etc. Recitals each week on \$75,000 organ. Summer session 8 weeks. June 29th to August 21st. Regular fall semester begins September 28th. Catalog.

CHARLES A. SINK, President
Box 1004, Ann Arbor, Michigan



OVERLIN CONSERVATORY OF MUSIC

Advanced study in all branches. 45 specialist teachers. Courses lead to Mus. B. degrees. Cultural and social life of Oberlin College. H. S. or equivalent required. Fall term opens September 22nd. Catalog.

Box 561 Oberlin, Ohio

ETUDE ADVERTISEMENTS are Bulletins of Splendid Buying Opportunities.

DANA'S MUSICAL INSTITUTE

Professional and Teacher's Courses on the Daily Lesson Plan. Degrees granted. Departments in Piano, Voice, String and Wind Instruments. Supports its own Symphony Orchestra and Concert Band—Daily rehearsals. Catalogue on application to Lynn B. Dana, Pres., Warren, Ohio, Desk E.

Michigan State Normal College Conservatory of Music

Courses in singing, piano, organ, violin and theory. Courses for training supervisors and teachers of public school music. Graduation leads to a life certificate valid in most states of the union. Total living expenses need not exceed twelve dollars per week. Tuition and fees exceptionally low.

Write for catalog

Michigan State Normal College Conservatory of Music, Dept. 9, Ypsilanti, Mich.

MARTHA SACKETT

Normal Courses for Teachers of Children
Summer Session — June 22 — August 1

THE CORNISH SCHOOL
Drama Music Dance
Seattle, Wash.

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to Bachelor of Music Degree, Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

W. ST. CLARE MINTURN, Director

LAWRENCE COLLEGE CONSERVATORY OF MUSIC

Appleton, Wisconsin
All Branches of Music Taught
Training for Concert and Teaching
For Free catalog, address
CARL J. WATERMAN, Dean

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils
Completing Courses in Music

THEODORE PRESSER CO.
1712-14 Chestnut St. Phila., Pa.

Cincinnati Conservatory of Music

FREDERIC SHAILER EVANS, Director of Music

Under the Auspices of the Cincinnati Institute of Fine Arts and Affiliated with the University of Cincinnati

Noted over Sixty-five Years for the Highest Standards of Attainment

Offers courses in Piano, Voice, String and Wind Instruments, Organ, Theory, Composition, Opera, Symphony Orchestra, Dramatic Art, Languages and Dancing. Public School Music (Accredited). Teachers' Training School. Master School for Artist Pupils.

Certificates, Diplomas and Degrees Awarded.

Faculty of distinguished artists. Beautifully situated within a ten-acre campus; dormitories and buildings are owned and operated by this Conservatory.

Member of National Assn. of Schools of Music

Address Dept. E, Highland Ave. at Oak Street, Cincinnati



Concert Hall Main Building South Wing

VIRGIL KEYBOARDS

ALL SIZES—OF IMMENSE VALUE FOR
PIANO STUDY

ASK FOR CATALOGS

VIRGIL CO., 139 W. 72nd St., N. Y.



Voice Troubles: Pianissimo

(Continued from page 439)

for instance, that a tone produced in normal size is to be increased in volume. If the intensity of the breath is being increased by muscular pressure instead of being instinctively or automatically controlled and guided through the sense of hearing, the crescendo will be forced or over-balanced and the diminuendo dull or breathy. For the overburdening of the crescendo will react on the *diminuendo* and *continually* have to be counteracted. This creates an uncomfortable feeling for the singer as well as a most discouraging dull-

ness in the poorly prepared *diminuendo*. Inability to attack high tones soft different vowels belongs in the same category. Both can be traced to lack of discrimination as to pure and exact form and tone color through the sense of hearing.

To secure a decrease in the size of the singer must guard against a tendency towards a breathy quality with increased respiratory pressure which causes cords to thicken and is an obstacle to finer points in our art of singing.

The Most Important Point in Singing

SINGING is for the ear; consequently it must be treated or guided through hearing. It is absolutely necessary for a teacher to hear and judge cause and effect through hearing, and make the student, in turn, do the same. This knowledge must be based on the understanding of nature's laws of singing, of the laws of acoustics, and of the working of the physical organs. However, the teacher who hears tone from a correct viewpoint of beauty and comfort and knows less of the physical instrument with all its Latin names will be a better teacher than he who excels in anatomical knowledge not based on a practical understanding of singing. I make this statement to indicate my belief that unless a teacher hears and sings indisputably correctly he cannot be a good teacher; hence I maintain that

a teacher who does not sing should not teach.

The world's greatest teacher, however, was Manuel Garcia. He sang; his pupils sang. He heard cause and effect; consequently he could write his wonderful treatise on singing ("Hints on Singing" by Manuel Garcia), and when later he invented the laryngoscope, it did not contradict the theories he had developed through hearing. On the contrary, it certified what he had previously heard had been correct. I make this statement to indicate that hearing and singing perfectly are the first essentials in the teaching of singing, and, of course, a highly developed musical instinct and the ability to understand the mentality of those we teach—so that we may wisely administer knowledge according to the student's understanding—are necessary accompaniments.

The Coming Musical Awakening

By JOSEPH REGNEAS

WE ARE on the threshold of a Renaissance of the study and appreciation of Music, the most beautiful and appealing of all the Arts.

To study conscientiously some branch of music is to elevate oneself to a point of appreciation not otherwise attainable. There is no more attractive and de-

lightful accomplishment than that of being a fine singer.

To study the use of the singing speaking voice under a competent instructor, one who has mastered the art, and successfully sung, is a fine and profitable investment of time and effort that will yield dividends of health and pleasure.

"One must discriminate between the vibrato and the tremolo. The former, which is a vibrancy of the voice, is considered by some to give warmth to tone; but, with the poorly trained, the vibrato grows into a tremolo. The latter is caused by lack of control of the muscles of the respiratory organs, resulting in an insufficiency of breath by which to produce tone. In a few cases a slight tremolo is due to extreme nervousness. Some, however, imagine that because they have so long had this habit it must be correct; and they erroneously think that by its use they can create greater public enthusiasm."—R. WATKIN-MILLS.

The FLETCHER MUSIC METHOD by its Sound Psychology ♦ Object Lesson Apparatus ♦ Analysed Procedure

has made the teaching of children in classes both financially and musically more successful than private piano lessons.

TEACHERS ARE IN DEMAND

because parents realize that the Fletcher Music Method will develop reason, initiative and concentration while it is training the child to think and understand music as a language for self expression.

Evelyn Fletcher-Copp announces that owing to demand the Normal Course will be given this summer by six qualified and specially prepared Fletcher Music Method Teachers.

Miss Henrietta M. Giles, } Fletcher Music
Miss Jane Reid } Method School
(Est. 1898) 1510 MacKay St., Montreal,
Que.

Miss Janet Palmer,
Palmer School of Music, Saskatoon, Can.

Miss Alberta Tory,
London Inst. of Musical Art, London, Ont.
Miss Genevieve Westerman,
Grande Ave., Des Moines, Ia.
Miss Bertha Leverage Worden,
Canadian Con. of Music, Ottawa.

Mrs. Evelyn Fletcher-Copp will hold her 34th Summer Normal Course in Boston
For information apply 31 York Terrace, Brookline, Mass.

NEW YORK SCHOOL of MUSIC and ARTS

NEW YORK'S OLDEST MUSIC SCHOOL

RALFE LEECH STERNER, Director

310 West 92nd Street

Individual Instruction
Dormitories in School Building

Entrance at any time
A real home for music students

A Special Summer Course at reduced rates and a celebrated faculty including Arthur Friedheim, Liszt's most famous pupil; Ralfe Leech Sterner, teacher of famous opera stars, concert singers and vocal teachers; Paul Stoeving, violin master and greatest living expert on bowing; Richard Singer, one of the world's greatest pianists, and many others.

INSTITUTE OF MUSICAL ART of the JUILLIARD SCHOOL OF MUSIC

120 Claremont Avenue

FRANK DAMROSCH, Dean

New York City

A school for serious students. All branches. Moderate tuition fees.

SPECIAL ANNOUNCEMENT

A new four-year course for the training of Supervisors of Music in Public Schools leading to the Degree of Bachelor of Music Education. Catalogue sent on request.

American Institute of Applied Music

Highest Type of Musical Instruction for Professional or Amateur
SPECIAL COURSES IN PEDAGOGY

under Kate S. Chittenden, Dean, and a competent corps of teachers

R. Huntington Woodman, Theory and Composition

230 WEST 59th ST., NEW YORK CITY Fall Term, Oct. 6th Telephone Circle 5329

GRANBERRY PIANO SCHOOL

For Pianists, Accompanists and Teachers

149 East 61st Street, New York, N. Y.

Musical Development through Sight, Touch and Hearing. Booklet

EFFA ELLIS PERFIELD

Musicianship
Trinity Principle Pedagogy
Sight Singing (Not "Do-re-mi.")
Piano Course for Classes
Modulation Course
Sample Lesson by Mail \$5.00
Address: 121 Madison Ave.,
New York

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools.
Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

The Courtright System of Musical Kindergarten

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

Oldest and most practical systems
A great opportunity for teachers
to specialize in this unlimited
field. Write for particulars in
correspondence course.

SMITH COLLEGE SUMMER SCHOOL OF MUSIC JUNE 29 to AUGUST 8

Courses in
THEORY AND SCHOOL MUSIC
Private and Class Instruction in
PIANO, ORGAN, VOICE, VIOLIN
Training Courses for
MUSIC TEACHERS AND SUPERVISORS

Certificate from Smith College Summer
School of Music upon completion of course

For Catalog, address
WILSON T. MOOG, Director Northampton, Mass.

WANTED A Representative in every Town to Train Children's Voices

Special Summer Course
for Teachers

July 1 to 31 Write for Prospectus

The LOUISE WEIGESTER SCHOOL
For Training Children's Voices
862 Carnegie Hall New York

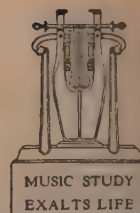
ALVIENE SCHOOL OF THEATRE

Subjects for a career, personal development, or
Cultural Teaching, Drama, Stage and Concert Dancing,
Music, Vocal, Elocution, Screen, Musical Comedy,
Stagecraft, Stock Theatre and Platform appearances while learning.
For catalog 3 Apply R. ELY, Registrar, 86 W. 85th St., N. Y.



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



SUMMER MUSIC READING

Summertime finds most of us more in command of our time and less swept along by the course of events. Then also there will be many hours when the hot sun or rains will drive us indoors or to protected spots. Rather than have those hours driftless, aimless and perhaps even boring, it is well to plan now to make them profitable.

Some of us may teach the piano. Well, we can make ourselves more efficient and go ahead in our profession with greater pleasure next season if we will use such time to read some worth-while musical literature works such as *What Every Piano Pupil Should Know* by Professor C. G. Hamilton (\$2.00), *Great Pianists on Piano Playing* by Dr. James Francis Cooke (\$2.25), *Piano Playing With Piano Questions Answered* by Josef Hofmann (\$2.00) or *How to Play the Piano* by Mark Hambourg (\$1.50). Others who are but piano students may profit in reading any of these books or perhaps the *Standard History of Music* by Dr. James Francis Cooke (\$1.50), *Description Analyses of Piano Works* by Edward Baxter Perry (\$2.00), *Well-Known Piano Solos and How to Play Them* by C. W. Wilkinson (\$2.00) or some of the fine biographical books of great musicians which are published.

Still others may be voice teachers or voice students. They will find of immeasurable value to them some of the ideas, advice and knowledge gained in reading *Great Singers on the Art of Singing* by Dr. James Francis Cooke (\$2.25), *What the Vocal Student Should Know* by Nicholas Douthy (\$1.00), *Dictation for Singers and Composers* by Dr. Henry Gaines Hawn (\$1.75), *New York Singing Teachers' Association—Its Story* (\$2.50) or *Choir and Chorus Conducting* by Frederick W. Wodell (\$2.25).

What more could the violin teacher or the violin student want than an opportunity to read and study *Practical Violin Study* by Frederick Hahn (\$2.50)?

Those who lay no claim to anything more than being just a lover of music might well select some of the books already mentioned or *Musical Progress* by Henry T. Finck (\$2.00), *Music and Morals* by H. R. Haws (\$2.25), *Great Men and Famous Musicians on the Art of Music* by Dr. James Francis Cooke (\$2.25), *Life Stories of Great Composers* by R. A. Streatfeild (\$2.25) or *Secrets of the Success of Great Musicians* by Eugenio Pirani (\$2.00).

These suggestions may not suffice for some, but quite a few other suggestions may be obtained by asking THEODORE PRESSER Co. to send free a *Descriptive Catalog of Musical Literature*.

A BOOK OF FAMOUS COMPOSITIONS

FOR THE PIANOFORTE

This is a new compilation which does not conflict with any others. In particular the contents is entirely different from our album of *Celebrated Compositions*. Our album of *Celebrated Compositions* is similar in contents to *A Book of Famous Compositions* formerly published by the John Church Company. This latter book in its old form is now retired from publication; but the same title is given to the new book, which is made up largely of the pieces formerly in Volume 2 of *A Book of Famous Compositions*. This new book contains some of the real gems of piano literature—the best things from many sources and many schools, and is the ideal collection for the lover of good music.

The special introductory price in advance of publication for a single copy is 40 cents, postpaid.

A MONTHLY EVENT

An ETUDE friend in Minnesota breaks into verse in her enthusiasm—an enthusiasm which we rejoice to note.

A NOTE FOR MUSIC LOVERS

A hurry to the mail box,
A skirmish in the hall,
A noise of paper being torn,
Then a silence over all.

"But what's it all about?" you ask,
"What causes such a scene?"
The answer is "The mailman brought
Our ETUDE MUSIC MAGAZINE!"

Kate Moe



Advance of Publication Offers—June, 1931

Paragraphs on These Forthcoming Publications will be found under These Notes.

These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

A BOOK OF FAMOUS COMPOSITIONS—PIANO..	40c	GIRL'S OWN BOOK—PIANO.....	35c
A DAY IN VENICE—TRIO FOR VIOLIN, CELLO, AND PIANO—NEVIN	1.00	HOW TO PLAY THE HARP—CLARK	1.25
ALBUM OF ORNAMENTS—PIANO.....	30c	MAGIC BOWL, THE—CHILDREN'S OPERETTA —TREHARNE	35c
CLASS VIOLIN INSTRUCTOR—BOOK TWO—		NEW MARCH ALBUM—PIANO.....	30c
HATHAWAY AND BUTLER.....	25c	SOUSA ALBUM—FOUR HANDS.....	50c
FIRST GRADE PIECES FOR BOYS—PIANO.....	30c	STRING QUARTET BOOK	90c
FIRST LESSONS IN DICTATION—GILBERT.....	40c	SUNDAY MUSIC FOR VIOLIN AND PIANO.....	45c

FIRST LESSONS IN DICTATION

By RUSSELL SNIVELY GILBERT

There is a considerable demand at present for a musical dictation book. Of course, many teachers can give dictation in their own manner and many do so; but, it is well to have the subject thoroughly exploited and classified. Mr. Gilbert has prepared a very clear and useful exposition of the subject. In reality there are two books. One is a Teacher's Manual and the other is a Writing Book for the pupil. This writing book is in reality a blank book with the spaces prepared for each exercise to be given, and here and there some little explanatory text. The Teacher's Manual gives the complete instructions and all of the exercises in full. In our special introductory offer we are combining the two books.

The special introductory price in advance of publication for the two books together offered in single combination only is 40 cents, postpaid.

THE HARMONICA SOLOIST

By FRED SONNEN

We have recently added to our catalog the above mentioned book. This has proven one of the most popular harmonica collections ever issued and its contents is such that the book will be a standard collection for many years to come. The selection of melodies is particularly good and all the necessary markings for execution are given. There is a due proportion of numbers given both for the original harmonica and for the chromatic harmonica.

For the first mentioned such numbers as "My Old Kentucky Home," "Aida March," "Holy Night" and "Deep River" are included and for the chromatic harmonica such numbers as "Humoresque" (Dvorak), "Serenata" (Moskowski), "Largo" (Dvorak), "Melody in F" (Rubinstein) and "The Swan" (Saint-Saens) together with many others for both forms of the instrument. This should be the first book for the library of any harmonica organization. This instrument at present is enjoying an amazing popularity, and some remarkable results are shown through its widespread cultivation.

The price of "The Harmonica Soloist" is 50 cents and directors may obtain a copy for examination on our usual terms.

SOUSA ALBUM

FOR PIANO—FOUR HANDS

The marches by John Philip Sousa make splendid four hand pieces. In the duet arrangement we can give them all the fullness and brilliancy of a band arrangement and the rhythms can be brought out in characteristic fashion. During the compilation of our new *Sousa Album for Piano Solo* it occurred to us that it would be an excellent idea to compile a similar four hand album. This is now being done and we take great pleasure in making the announcement. It will be great fun to have in one volume such glorious masterpieces as "Stars and Stripes Forever," "El Capitan" and many others.

The special introductory price in advance of publication for a single copy is 50 cents, postpaid.

SUMMER NEW MUSIC

In June, July and August we shall prepare and send "On Sale" packages of New Music, either for piano or voice, teachers who express the desire to receive this music during those months. It is surprising how large a number of teachers take this "New Music" each summer season. It seems there is always an active interest in music study, even in the vacation period. This is especially true with regard to piano and vocal work, doubtless because many students have more time for practical music study after the regular school work is suspended. Teachers, to find that they can add to their income by organizing summer classes in music. In these days it is unwise to overlook an opportunity to stimulate an interest in the study of the piano or the cultivation of the voice, and these small, well-selected assortments of attractive music will go far to simplify the teacher's task. A postal card request specifying whether piano or vocal music is desired will secure this service for the three months, for a shorter period. The music, if not used, may be returned for credit.

NEXT SEASON'S NEW MUSIC

Quite aside from the plans under way to take care of the Summer demand for New Music, we are already entering name for New Music to be sent "On Sale" during the season of 1931-32, beginning September. So we wish to remind those of our patrons who discontinue music activities in the Summer to anticipate the needs of Fall work by giving an advance order for these helpful supplies of returnable material. There is no membership fee or any obligation beyond paying the reasonable price of such music as actually used and the small amount required for postage. All unused music may be sent back for credit at the end of the teaching season. When subscribing for any of these Fall and Winter assortments please specify which of the various classifications is desired—Piano, Voice, Violin or Organ—and say "next season" so as to make it clear that the order does not refer to the "Summer New Music."

A DAY IN VENICE

TRIO FOR VIOLIN, 'CELLO AND PIANO

By ETHELBERT NEVIN

The inspired melodies that characterize the four numbers of this suite have endeared it to the hearts of musicians and music lovers as have few works of modern composers. They are "melody," pure and simple, and many have been the arrangements of them, both instrumental and vocal, for presentation on concert, recital and radio programs. The chorus arrangements are effective, the orchestration frequently heard and the vocal solos have been programmed by prominent singers. Now we have the instrumental trio arrangement for violin, cello and piano and we believe that this will prove the favorite of all settings. Performers on these instruments can readily visualize the possibilities that lie in Nevin's exquisite harmonies, especially in the *Venetian Love Song*, for trio arrangements. The mechanical work of preparing this trio progressing rapidly and copies will soon be ready for delivery to advance subscribers. However, for this month, at least, the liberal advance of publication offer of \$1.00, postpaid, for a single copy containing parts for the three instruments will remain in force.

What love is to man, music is to the arts and to mankind.

—C. M. VON WEBER

CLASS VIOLIN INSTRUCTOR

BOOK TWO

ASHAWAY and HERBERT BUTLER. The successful success of Book One, *Violin Instructor* by Ann Ashaway and Herbert Butler has in publication of a second volume. It will equal if not surpass the first and will be of great aid in going on of class work one step at a time. The authors of this book have been actively engaged in class teaching and preparing other teachers for the best results of their own experiences are embodied in volumes.

The introductory price in advance of publication for a single copy of this book is 25 cents, postpaid.

GRADE PIECES FOR BOYS

FOR THE PIANOFORTE

This is an introductory book to the successful *Boy's Own Book* we have now another boy's book to be published. *First Grade Pieces for Boys* contain only such interesting pieces as will delight young boy pupils and bring to play "pieces." With all the material available for boys, it is longer is it necessary to make a book through pieces with "sissy" or "feminine" titles. But rather they are attractive pieces that stir their imagination more manly, heroic lines. It is a book that will make up the content of the new book and teachers may order for a single copy at the special introductory price in advance of publication 30 cents, postpaid, with the assurance that the book will supply much valuable material.

THE MAGIC BOWL

BY BRYCESON TREHARNE. *OPERA IN THREE ACTS AND LYRICS BY LOUISA SAVORY*

There is no reason why an opera should not have the professional quality found in larger works. By the fact that it should be compact, correctly staged. All of these things are said about the new opera *The Magic Bowl* by Bryceson Treharne. Of all this, however, it is easily and not difficult of preparation. It is a real opera with plenty of good melodies and a bright text. The introductory price in advance of publication for a single copy is 30 cents, postpaid.

MUSIC FOR VIOLIN AND PIANO

The introduction of the orchestra into the church and Sunday school has created a demand for solo numbers of suitable character for the instruments. The violin, in particular, is active when playing music appropriate to the church. There is quite an amount of material available in solos of a meditative and dignified character. A careful selection has been made for this volume. None of the pieces will be too difficult for the average player, as part of the material has been made to select only in the intermediate grades. While the book is in preparation orders may be placed for "first off the press" copies at a special advance of publication cash price, 30 cents, postpaid.

STRING QUARTET BOOK

FOR AMATEUR USE

This new work is in line with some of the best compilations for instrumental ensembles. It is an attempt to prepare a book for the beginning of quartet playing, the idea being that the sooner string players begin to work the better for them. It is, however, the material offered is of a melodic character and attractive in effect, and without any stumbling blocks in the way of difficulties. All the features will characterize our selection of the very best selections in the best possible manner.

The introductory price in advance of publication for a single copy containing the four parts is 90 cents, postpaid.

GIRL'S OWN BOOK

FOR THE PIANOFORTE

Responding to the many requests for a book of piano pieces especially for girls we are preparing for publication a *Girl's Own Book*. This will contain pieces of about the same grade of difficulty as the very successful *Boy's Own Book* and they will be pieces that will have a particular appeal to girls. This will be a worth while book in every respect and we feel sure it will make many friends. Pieces in light, characteristic vein and with a certain amount of grace and elegance are always enjoyed on the recital program and with this book at hand, an abundance of such material will be provided. The special introductory price in advance of publication for a single copy of this book is 35 cents, postpaid.

ALBUM OF ORNAMENTS

FOR THE PIANOFORTE

As usual the announcement that we are preparing another volume for the successful series of "Albums of Study Pieces for Special Purposes" has been welcomed by many teachers and self-help students who have placed orders for single copies at the special advance of publication cash price, 30 cents, postpaid. There have been published previously in this popular series of 75 cent albums, six books, each covering some particular feature in the pianist's technical development such as scales, chords, trills, etc. The subject is presented through the medium of tuneful piano study pieces, a variety of classic, modern and contemporary composers being represented. In the *Album of Ornaments* the student will get a thorough drill on these essential features of pianoforte technique. This knowledge will prove valuable in playing modern works and is absolutely indispensable in the performance of the classics.

HOW TO PLAY THE HARP

By MELVILLE CLARK

The ancient popularity of the harp both as a solo and ensemble instrument has returned with fresh impetus. The harp is being used more and more. It is a beautiful instrument of scientific construction and is well worth cultivating either as a solo instrument, for accompaniment, or for playing in combination with other instruments. The American Instructor by Melville Clark—"How to Play the Harp"—is entirely adequate, not only for the beginner, but also to carry the student along over a considerable period, up to the point in fact where regular pieces may be taken up.

The special introductory price in advance of publication for a single copy is \$1.25, postpaid.

NEW MARCH ALBUM

FOR THE PIANOFORTE

There seems to be no end to the demand for good marches to be played on the piano. There are numerous indoor occasions demanding march music and where only a piano is available, not every kind of march may be used. The march that is effective as a band or orchestra selection very often is not well adapted to a piano solo arrangement, consequently great care must be exerted in selecting march music for use on the piano. The rhythm must be well marked and there must not be any "broken up" passages such as are so often found in band marches. The book now in preparation will have all the splendid points of merit that characterize our other albums of indoor marches, and we believe it will prove a worthy addition to a series of books already firmly established in the libraries of many music lovers. The special introductory price in advance of publication for a single copy is 30 cents a copy, postpaid.

ADVANCE OF PUBLICATION

OFFER WITHDRAWN

But one work will be withdrawn from the list that has been printed each month on the first page of this "Publisher's Monthly Letter" and we feel certain that those

who have subscribed for it will welcome its timely arrival for the Summer teaching season. This book is now placed upon the counters and shelves of music stores to be sold at a fair market price and teachers desiring a copy for examination may obtain one upon our usual liberal terms.

Proficiency in the Piano Class, Piano Class Book, No. 3 continues the successful series begun with *My First Efforts in the Piano Class* and followed by *Making Progress in the Piano Class*, both of which have been adopted by many teachers as standard text books for their piano classes. This work will serve as a preparation for regular third grade work at which point many teachers consider it advisable to have the pupil begin private instruction. The excellence of the material in the books of this series previously published has caused them to be used by some for private teaching as well as for class instruction. Price, 75 cents.

PUBLISHERS' PRINTING ORDER

One item that directs attention to these numbers is the fact that the sale of previous editions indicates that they have proved so worth-while to others as to have used up previous printings. Any of these works may be secured for examination:

SHEET MUSIC—PIANO SOLOS		
Cat. No.	Title and Composer	Grade Price
3450	A May Day—Rathbun	2 \$0.40
19637	Pride of the Regiment (March)—Crammond	2 .30
19664	Japanese Tea Party—Kears	3 .30
30250	Minuet L'Antico—MacFadyen	4 .50
30258	In the Fields—Brainard	4 .50
30259	The Weeping Willow—Brainard	4 .50
30260	The Lake—Brainard	4 .50
30261	The Mountain—Brainard	4 .50
3783	Hungarian Fantasy—Schlesinger	5 .50

SHEET MUSIC—PIANO, FOUR HANDS		
30112	Stars and Stripes Forever (March)— Sousa	3 .75
7946	Shower of Stars—Wachs	4 .70

SHEET MUSIC—PIANO, SIX HANDS		
4773	A May Day—Rathbun	2 .75
30224	El Capitan (March)—Sousa	4 1.00

SHEET MUSIC—TWO PIANOS, FOUR HANDS		
30231	Brownies' Dance—Bilbro	1 .50
30233	Little Artist—Bilbro	1½ .50
30235	Summer Moonlight—Bilbro	1½ .50
30234	Birds of the Forest—Bilbro	1½ .50
30232	Singing and Swinging—Bilbro	2 .50
15346	Pussy's Lullaby—Brown	2 .40
30238	Dance of the Clowns—Mendelssohn	3 1.00
30237	Entrance of the Clowns—Mendelssohn	3 .75
30058	A Polish Dance—Scharoun	3½ 1.25
30057	Norwegian Dance—Grieg—Worthington	3½ 1.25
30245	Pizzicato—Delibes—Sartorio	3½ 1.25
30244	Valse, Op. 64 No. 1—Chopin	3½ 1.50
30241	Nocturne, Op. 9 No. 2—Chopin	3½ 1.25
30239	On the Mountain—Grieg	3½ 2.00
30236	Nocturne—Mendelssohn	3½ 2.00
16953	Grande Valse Caprice—Engelmann	4 1.25
8566	Festival March, Op. 45—Horvath	3 .75

PIANO STUDIES AND INSTRUCTORS		
Ten Brilliant Octave Studies—Sartorio—(Music Mastery Series, No. 11480)	6-7	1.50
Thirty Selected Studies—Bilbro		1.50
First Year at the Piano (Complete)—Williams		1.00
Happy Days in Music Play		1.25

PIANO, FOUR HAND COLLECTION		
Four Hand Parlor Pieces		.75

SHEET MUSIC—VOCAL SOLOS, SACRED		
19932	Master, I Would Follow Thee (High)—Ambrose	.50
22537	They That Trust in the Lord—Dortch	.60
30085	O Love Divine! (High)—Nevin	.60
30098	My Redeemer and My Lord (High)—Buck	.75
30120	I Shall Not Pass Again This Way (High)—Eglinger	.60

SHEET MUSIC—VOCAL SOLOS, SECULAR		
30065	Will o' the Wisp (High)—Spross	.60
7823	A Garden Coronation—Macrae	.50
30093	The Wind (Low)—Spross	.50
30229	The Secret (High)—Scott	.60
30262	The Woodpecker (High)—Nevin	.50
30263	The Woodpecker (Low)—Nevin	.50

VOCAL COLLECTIONS AND STUDIES		
Church and Concert Choruses		.75
Studies in Florida Song (For High Compass)—Root		1.25
Song Classics—Alto		1.50

SHEET MUSIC—ORGAN SOLOS		
30249	Gavotte—Martini	4 .40
30248	Meditation—Bubeck	4 .60

REED ORGAN COLLECTION		
Reed Organ Player—Lewis		.90

SHEET MUSIC—VIOLIN AND PIANO		
22919	Holiday—Waltz—Yost	1 .40

VIOLIN COLLECTION		
9205	The Juvenile Violinist (Ten Melodious Pieces)—Franklin	.90

OCTAVO SACRED—MIXED VOICES		
20875	Christ the Lord is Risen Today—Hopkins	.15
20414	Now Thank We All Our God—Huerter	.10
20024	God Hath Sent His Angels—Jones	.12
10686	King of Kings—Shelley	.15
10062	The Earth is the Lord's—Lerman	.15

OCTAVO SACRED—THREE PART, TREBLE VOICES		
35155	Into Thy Loving Care—MacKenzie	.06

OCTAVO SECULAR—MIXED VOICES		
15565	By the Waters of Minnetonka—Licurance	.12
20484	Sleepy Hollow Tune—Kountz	.12

OCTAVO SECULAR—THREE PART, TREBLE VOICES		
35101	Let All My Life Be Music—Spross	.18

SCHOOL CHORUS		
35066	Hail and Farewell—Powers	.06

CANTATAS AND OPERETTAS		
Lochivar—Hammond		.40
The Ghosts of Illio—Bliss		1.00

BAND		
Triumph Band Book		.30

ORCHESTRA		
	Piano Acc.	Parts
American Concert Album		\$1.00 .50
Angulus Collection, No. 1		1.00 .50
Angulus Collection, No. 2		1.00 .50
The Standard Overture Album		1.25 .75
Students' Orchestra Folio, Vol. 1—Klohr		.75 .40

A SUMMER ETUDE BARGAIN

Tell your musical friends that they can obtain three fine Summer numbers of *THE ETUDE MUSIC MAGAZINE* for only 35 cents. We will send *THE ETUDE* to any address, charges paid, during June, July and August at only a fraction of its cost. Here's an opportunity to give some musical intimate a fine gift at less than the cost of a luncheon. Why not make a list of those whom you wish to favor, send it to us with remittance and add a great deal of pleasure to your friends' musical enjoyment? See special announcement on another page.

CHANGE OF ADDRESS

If you wish *THE ETUDE* to follow you to your Summer address write us at once giving us both the old and new addresses and telling us when you wish the Fall numbers sent to your city home. We will make the necessary notations and you will not have to bother with address changes when your Summer vacation is over.

PREMIUM WORKERS

See special announcement of fine premiums especially selected for Summer use. All of these are standard merchandise, well worth the little effort to secure them. No money necessary. Just take enough new subscriptions to *THE ETUDE*, forward them to us with the full price per year, \$2.00, and select your gift. In some instances, it takes only one subscription for the reward offered. You will not regret trying.

WARNING

Look out for fraud agents. It is now coming around to the season when magazine swindlers are out for easy money. Do not pay money to strangers unless you are convinced of their responsibility. Pay no cash unless you carefully read the contract or receipt offered you. Do not permit a magazine agent to change the terms. Many worthy men and women make their livelihood through legitimately securing magazine subscriptions but there are always goats among the sheep—Beware!

Answering Etude Advertisements always pays and delights the reader.

Recently Published!

ART-SONGS and CHORUSES in Octavo Form

Copies may be had for examination

Mixed Voices	
HAWLEY, CHAS. B.	
The Sweetest Flower	
That Blows (4 Part)	10
LIEURANCE, THURLOW	
Zani Rain Prayer (Flute	
ad lib.)	12
Treble Voices	
CHAMINADE, C.	
Agelus (2 Part)	10
DEKOVEN, REGINALD	
Recessional (2 Part)	12
BETT, R. NATHANIEL	
I'm So Glad Trouble	
Don't Last Away (3	10
HAWLEY, C. B.	
The Sweetest Flower	
That Blows (4 Part)	12
JONES, WALTER HOWE	
The Lure of the Gypsy	
Il (3 Part)	12
IN, ETHELBERG	
Love Song (3	
Violin Oblit.	
ello (ad lib.)	
Chas. G. Spross)	15
WYN, GORDON BALCH	
James Song (4	12
ERADELL, N.	
Song (3 Part)	
Waltz (Hahn)	15
SPROSS, CHAS. G.	
Major (3	12
WILSON, H. LANE	
Carmena, Waltz (3	
Part (Arr. W. M.	12
Felton)	
Men's Voices	
EFFINGER, STANLEY S.	
Deil	12
VERDI, GIUSEPPE	
Oh, Hail Us, Ye Free,	
from "Ernani" (Arr.	
W. M. Felton)	12

THEODORE PRESSER CO.
Music Publishers and Dealers
14 CHESTNUT ST. PHILA., PA.

How to Make More Business for Music Teachers"

By HAROLD BAUER

is famous pianist and teacher
his extremely valuable ideas
developing new musical in-
st among amateurs in

THE ETUDE MUSIC MAGAZINE for July

entire issue is rich with un-
al musical interest and many
el features.

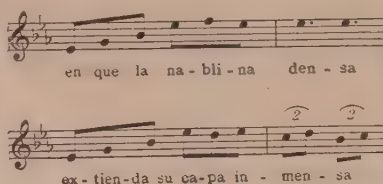
chmaninoff, Iturbi, Damrosch,
rowitz, Schütt, Sinding, Sousa,
scores of other eminent
ical lights will illumine THE
UDE during the coming months
h such articles as only The
de present.

EXCELLENT MUSIC ALWAYS

The Rage of the Rumba

(Continued from page 400)

fifths. This beating continues for a few measures at the end of which the same instruments or two others take up the melody. Finally all the instruments may join in. All the while the peculiar rhythm of the Creollo music is clapped by castanets or beaten by two pieces of bone or hard wood.



In character the Creollo music is a mixture of Spanish, Indian and African. A large number of the professional and semi-professional musicians in Cuba are of African ancestry. This holds true even in the bands that give public concerts in the municipal parks. These musicians are men of excellent musical training who rank with the best and take their art very seriously.

These band concerts are paid for out of public funds. They usually play music of a fine grade including works of European and American composers of renown. The bands that play at these concerts in the city of Havana perform as well as do some of the noted bands that travel about the United States and give concerts in the larger cities. They play typically Spanish music even better than American bands, but, when it comes to compositions containing fast movements, such as the *Overture of Suppé's "Poet and Peasant,"* lack of spirit is sometimes noticeable in the execution. This may be due either to the warm climate or to tradition.

Among the sheet music used by Cuban professional musicians, usually quite a bit in manuscript is imported from Spain. Havana has several excellent music stores which carry a well selected stock of musical merchandise.

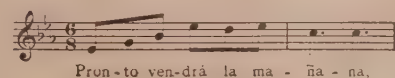
Packing Box Music

AMONG THE country folks a drum made of an ordinary wooden packing box, with leather stretched over it, is a favorite instrument of music—if the noise made by beating such a drum can be called music. Musicians in the cities who play Creollo music usually use two very small kettle drums for playing accompaniments.

A species of gourd is also used much by Cuban musicians to produce the rhythmic beats of the Creollo music, a series of notches being cut in its surface. After the gourd has dried enough to become hard, a small stick is rubbed over the notches, much as a boy might draw a stick along a picket fence. This instrument is called the *guayo*.

Among the typically Cuban instruments used is one that has a body something like a zither, but which, instead of strings, has fastened to its top or sound board a series of metal plates. These are attached to the instrument so that the curved up ends may be pulled down one or more at a time, the sound being produced on the rebound.

A typically Cuban air, called a *décima*, is shown herewith:



MASTER DISCS

(Continued from page 400)

recordings, the present set is preferable for several reasons, one of which is the inclusion of the parts omitted in the previous recording. The present set is complete and also the playing of the work follows the order of the score.

We have pointed out before that people hearing this music for the first time will not recognize the Richard Strauss of the tone-poems, for its ingenuity displays the more cerebral side of his creative character.

Recent Recordings

DISTINCTIVE vocal recordings, recently issued, are headed by Margaret Sheridan and Renato Zanelli's singing of the *Love-duet* at the end of the first act

from Verdi's "Otello." It is, in our estimation, one of the finest performances of this lovely scene that we have ever heard (Victor disc 7367). Then, there are the recordings of Lily Pons, the new coloratura soprano of the Metropolitan Opera, consisting of the *Mad Scene* from "Lucia," Victor disc 7369, and the *Bell Song* from "Lakme," Victor disc 1502. Both favorably project that graciousness and charm which have made Mme. Pons a great favorite. On Brunswick disc 90139, we encounter the artistry of Felicie Huni-Mihacsek, noted Czech soprano. She sings the aria *Martern aller arten* from Mozart's "Die Entführung aus dem Serail," giving a distinguished performance of one of Mozart's great soprano arias.

Graded Courses and Prizes

TO THE ETUDE:

A powerful weapon for stimulating interest in the young pupil is the promise that, if he finish the present exercise-book in a given time, he will be promoted to the next grade and receive a book that has the cherished grade printed on it.

Children, as you know, live on promotions, in school and in daily contact. So, to awake their interest, dangle the next grade before them.

Up to about fourteen years the child-mind performs wonders when promised a prize. So it is productive of the best results to say to these juveniles: "If you can manage to have ten good lessons without missing, you will win a prize." With this inducement the child goes gayly forward. He practices of his own volition and makes perceptible progress toward proficiency.

FESS CHRISTIANI.

Omission:

In *The Etude* for April, and on page 250, the photograph of *The Singing Tower* should have been credited as copyrighted by VanNatta Studio, Lake Wales, Florida.

Be a Musical Busy Bee!



"Improve Each Shining Hour"

Fill Your Spare Time
This Summer With
Profitable Reading on
Musical Subjects

The following list gives
valuable suggestions

Great Pianists on Piano Playing

By Dr. James Francis Cooke Price, \$2.25
GIVES educational conferences with 36 great pianists together with the portrait and a short, biographical sketch of each virtuoso.

Descriptive Analyses of Piano Works

By Edward Baxter Perry Price, \$2.00
SOME of the best known piano works of Beethoven, Weber, Chopin, Liszt, Schubert, Grieg and others are here given poetic, dramatic and historical analyses.

Life Stories of Great Composers

By R. A. Straatfeld Price, \$2.25
ANYONE interested in music can occupy many pleasant hours reading the biographies and chronologies of the 35 famous composers in this book.

Piano Playing

With Piano Questions Answered
By Josef Hofmann Price, \$2.00

A SPLENDID book for summer reading opportunities. Gives answers to more than 250 questions on vital points in piano playing and music generally, together with nearly 100 pages of knowledge-giving music essays.

Standard History of Music

By Dr. James Francis Cooke Price, \$1.50
MUCH valuable information is pleasantly gained by reading this splendid volume. This is one of the most popular musical histories in existence.

Mistakes and Disputed Points in Music and Music Teaching

By Louis C. Elson Price, \$1.50
COVERING a host of things worth knowing, this book gives authoritative and positive information on many knotty musical problems.

A Complete History of Music

By W. J. Balzell Price, \$2.25
A REMARKABLE, illustrated history of music giving an intensely interesting presentation of the earliest known things about music and its development through the ages.

Practical Violin Study

By Frederick Hahn Price, \$2.50
THE experience of many years teaching is presented in this fine volume. Written in clear, understandable language, it covers all the vital points of violin playing.

Choir and Chorus Conducting

By F. W. Wodell Price, \$2.25
A NEW, revised edition of this excellent work giving up-to-the-minute information of great value to those interested in choir or chorus training.

How to Succeed in Singing

By A. Buzzzi-Peccia Price, \$1.50
A MASTER teacher here tells some of the good and bad things in the vocal art that will make all thinking students and teachers want to improve their work.

Great Singers on the Art of Singing

By Dr. James Francis Cooke Price, \$2.25
OVER 300 pages of interesting reading matter, the result of first hand conferences with world-famous opera, concert and oratorio singers.

How to Sing

By Luisa Tetrazzini Price, \$2.00
A BOOK of advice and practical information for every student and teacher of singing by one of the greatest singers of all time.

Send for our free Descriptive Catalog of
Theoretical Works and Musical Literature

THEODORE PRESSER CO.

Music Publishers and Dealers

1712-1714 Chestnut Street
PHILADELPHIA, PA.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



In a Piano Store

By ANNA LYNN MILES

PART 2

My Violin and Me

By ERNEST L. BROWN

My Daddy plays the violin,
My Grandpa plays the flute,
My Uncle Jim, the banjo, and -
My Auntie plays the lute.

I can't play any music yet,
'Cause Mother says I'm small;
But I just love Dad's fiddle, in
It's corner by the wall.

And often in the evening
Some men come in to play;
But Mother sends me on up stairs,
For I'd be in the way.

The music from their violins
Sings through and through my head,
As they play in the living room
And I'm upstairs in bed.

Sometimes three men come in to play
And sometimes four or five,
And when they play real soft and low
I'm glad that I'm alive.

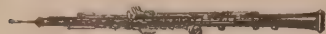
They imitate the birdies, and
They make the breezes sing,
And, lying in my bed upstairs,
I hum like anything.

When I grow up to be a man
I'm going to learn to play.
I'll draw my bow across the strings
And practice every day.

I'll play for everybody, and
They'll clap their hands in glee.
We'll sing for all the world, we will,
My violin and me.

??? ASK ANOTHER ???

1. To what class of instruments does the
oboe belong?



2. What composer was born in 1732 and
died in 1809?

3. Who wrote "The Wild Horseman"?

4. From what country does the folk-
song *O Solo Mio* come?

5. From what is this taken?



6. What is meant by *morendo*?

7. How many eighth-notes in a double-
dotted half-note?

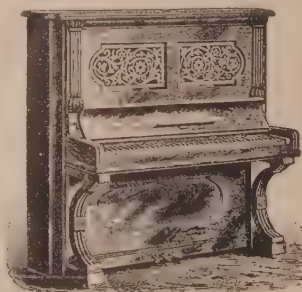
8. What is the signature of E-flat minor?

9. What is a "brace"?

10. What opera is laid in Japan?

Doors open. All pianos standing in their
respective places look up.

The "Grand" speaks: "Oh my! here
comes that shabby looking 'Upright.' I
thought we were well rid of her; she will
simply ruin our display. Here am I, all
polished, looking my best, for inspection
I hope some one will take me to a lovely
home where I may rest and be comfortable,
for you know in many homes pianos are
never used."



THE SHABBY OLD UPRIGHT

"Why," responded the "Square." "You
silly thing! Can you not see that her very
shabbiness will only help to make you the
more beautiful?"

"Oh, I never thought of that!" replied
the Grand.

Meanwhile a pretty Upright standing
in a corner some distance away, overhear-
ing the conversation, exclaimed: "You folks
over there are selfish, harsh creatures! Who
knows what my sister Upright may have
suffered? Suppose we ask her this
evening when the store is closed!"

The men carefully roll the shabby up-
right to a far off corner for repairs.

During the day, people come and go.
One well-dressed lady walks over to the
Grand, runs her fingers over the keys in
an artistic manner, and the Grand simply
beams with delight. She does the same
to the Square, when the dealer asks, "Mad-
am, what do you think of these beautiful
pianos? Are they not handsome and rea-
sonable?"

The lady replies, "Yes, they are good-
looking, but I am not interested in appear-
ances, and they are not of good tone. They
are harsh and raspy, and not at all sweet.
I select my piano for tone and not for its
appearance."

Meanwhile, walking towards the uprights
and trying several, she stops at the poor
Shabby Upright. Her fingers run along
the keys softly. "Oh, what a sweet tone
this one has!" she exclaims. "But why is
it in this condition?"

"Well, it's in for repairs. We shall sell
it cheaply," answered the salesman.

"But," responded the lady, "you have
nothing to equal it. Why not have it
polished? Do so, and I shall call later."

The beautiful Grand fairly snapped to
the Square: "That woman surely has poor
taste—passing us by and admiring that ugly

Upright! Here she comes. Perhaps she
will reconsider when she sees us once
more."

"But here comes another lady," whis-
pered the Square. "Let us smile sweetly,
even though we are vexed."

She, too, tries each piano but, alas,
fails to find the type she is looking for.
Finally she walks over to the Shabby Up-
right and decides this has the tone and is
the very thing she is looking for and begs
to try it, remarking, "You know it is not
the clothes that make the person. I would
prefer sweet tone quality to the raspy—
anytime. So sorry it is sold. Could you
order one for me—the exact duplicate?"

Six o'clock comes. The store is closed,
and, for a time, all is quiet. Finally the
Grand breaks the silence. "Well, you
Shabby Old Upright," it barks, "don't you
know that you spoil our display, with your
shabby dress? It is a wonder you do not
feel ashamed to come among us!" Then
spoke another Upright from a far corner:
"You silly things, to speak so harshly to
my sister Upright. Perhaps she will tell
us her story."

So the Shabby Upright replied, "Never
was I so badly treated! I was in a home
where naughty children abused me dread-
fully, when practicing their music lessons.
They kicked me and scratched me and oh,
when Johnny came to practice, he pounded
my keys until I shuddered at his very touch.
Really I became so unstrung the parents
decided not to keep me. They sent for the



THE PROUD AND BEAUTIFUL GRAND

piano dealer who brought me here. I
can hardly wait to be polished up again
and go with that lovely lady with the ca-
ressing touch, for I see she will care for
me. I am so nervous and unstrung and in
need of friends. But some day I have
hopes of giving forth beautiful music once
again."

Meanwhile the Grand and Square
listened with shame but were too proud to
admit it. Weeks followed until the lovely
lady came once more. She played the
beautiful Grand and then the Square and

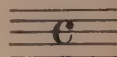
(Continued on next page)

The Broken Circle

By GLADYS M. STEIN

"Did you forget to count, the
piano teacher asked Paul as he
playing his Easter piece.

"No, I thought about it," he
"but I forgot the meaning of the
which is used in place of a time
in my piece."

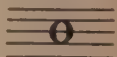


"It means four counts in a mea-
sure the same as the four-four time
would," Miss Hess explained.

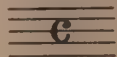
"Well, it certainly doesn't look
like a figure four," Paul remark



"No, it doesn't," the teacher
"but back in the middle ages a
beat rhythm was considered per-
fect circle was used for the
nature of the three beat rhythm



when the four beat music came
they marked it with a broken o-
perfect circle which has gradu-
changed into the sign we now have



"Wouldn't they be surprised
could see the many kinds of rh-
have to-day!" marveled Paul.
never forget the meaning of t
again!"

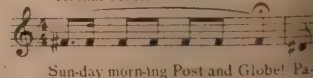
"I hope you won't forget to co-
you are practicing either!"

"I'll try to remember," he prom

Papers

By MRS. OLGA C. MOORE

Actual Motive



Sunday-morning Post and Globe! Pa-

Early Sunday mornings
May it either rain or shine,
I see a newsboy on the corner
Selling papers for a dime.
He may be tired and sleepy
But he stays right on the job,
Crying, "Sunday morning Post and
And people call him "Bob."

JUNIOR ETUDE—(Continued)

Great Pianists

Everyone becomes somewhat familiar, sooner or later, with the world's greatest and most famous compositions, such as the Sonatas of Mozart and Beethoven, and the compositions of Chopin, Schumann, Liszt, Brahms, Debussy and others.

But everyone does not have the opportunity of hearing these compositions actually played by the world's greatest players. The playing of those artists living since the invention of mechanical instruments can be heard by means of records, but such great masters of piano playing as Liszt, Rubinstein and so forth, who lived before these inventions, can only be imagined.

Those of you who can possibly do so should try to hear the great pianists whenever you have an opportunity, even though some trouble and expense is involved.

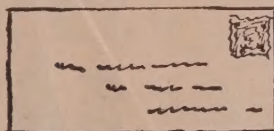
But in any case, most of you can hear them by means of records, and this you should do as often as possible. And one of the good things about recorded playing is that a good record can be played even on a poor machine, though of course the results will not be as excellent as when played on a fine machine.

Some of the great pianists of the present time are (arranged alphabetically):

Backhaus
Bauer
Busoni
Cortot
Gabrilowitsch
Goodson
Grainger
Hambourg
Hess
Hofmann
Horowitz
Iturbi
Levitzi
Lhevinne
Paderewski
Rachmaninoff
Samaroff

Of course this list is not complete as many other names might be added.

Try to get records of some of these artists and hear the world's greatest compositions played by the world's greatest players, even though you can not attend their concerts.



DEAR JUNIOR ETUDE:

I play piano and trombone and direct my church orchestra. During the last three months I have played ten solos on the trombone and four on the piano. I play in our High School Band, the High School Orchestra, and in our City Band, also in the "Harmony Seven" jazz orchestra, and in the Chanute Municipal Band. I have also broadcast over the radio from station KGGF. I am a Junior in High School.

From your friend,
LUCIEN HARRISON (Age 14),
Kansas.

N. B. Other Juniors would be glad to hear how Lucien manages his time so that he can belong to six musical organizations that require rehearsals, do his practicing on his two instruments, and still get his high-school work done. We wish he would write again and give his daily time schedule.

DEAR JUNIOR ETUDE:

Everyday I get up at half past six and practice for one half an hour. My sister plays the piano, too, and my little sister, who is four years old, can sing all the songs we play.

From your friend,
SUSAN SMITH (Age 10),
Connecticut.

DEAR JUNIOR ETUDE:

I have been taking piano lessons for five years, and am now taking violin lessons, too. My violin class-mates and I recently played for the Parent Teachers Association. My brother also takes piano and violin lessons. I seldom play jazz because I have been told that it often ruins your regular music studies, and I intend to become a good musician when I am older.

From your friend,
MARY J. O'DEA,
Wisconsin.

DEAR JUNIOR ETUDE:

I am eight years old and have taken piano lessons or three years. Our Music Study Club had a benefit concert for me in the High School Auditorium, and I am sending you the program and newspaper account of it.

From your friend,
JEAN ITO (Age 8),
Washington.

N. B. Jean enclosed her program which included compositions of Mozart, Beethoven, Tchaikovsky, Chopin, and others, and also five original compositions. This was a rather large-sized program for such a small person, but the newspaper account that she sent said it was very well done.



JEAN ITO, AGE 8

In a Piano Store (Continued)

finally walked over to where the Shabby Upright had stood. She found it so beautifully polished and so bright and lovely that for a minute she was afraid it was not the same old one. Soon she discovered however that it was the new dress only, for she exclaimed, "This is my piano! The others are too harsh. Be sure to send this one to me!"

And the following day when the Upright was passing the Grand and the Square on

her way from the store, she whispered, "Good-bye, friends, I am sorry to leave you. But remember this: 'Try not to be so harsh in the future. It pays to have a lovely tone, even though one is not so handsome!'"

And now the once Shabby Upright is happy in a brand-new home of her own where her sweet music helps in passing on her happiness to others.

Practice Schedules

In the January Junior Etude there appeared a letter from Mabel Pelange, saying that she arranged her schedule so that she had four hours a day for her music, and the Junior Etude requested her to send in her schedule, so that other Juniors might have it as a good example.

The following is her answer.

DEAR JUNIOR ETUDE:

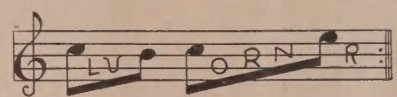
To make a long story short, my Mother wrote to the Board of Education, asking permission to keep me at home for a while, as I have already passed the eighth grade examinations; so that is the reason I can give so much time to music. When I was in boarding school I could only practice an hour and a half a day. This is my schedule this year:

8.00, household duties.
8.30, practice piano.
9.45, caring for pets (cat, dog, bird, turtle).
10.00, French exercises, written

10.30, harmony exercise, written
11.00, rest
11.15, practice piano
12.30, household duties
1.00, lunch
1.30, recreation
2.00, French, harmony, English, theory, and reading lessons.
3.30, recreation
6.00, piano lesson
6.30, recreation
7.30, supper
8.00, bed
Saturday afternoons, free.

Don't you think I'm rather busy? I do my scales in similar and contrary motion, thirds, sixths, octaves. Chords, broken and solid. Arpeggios and dominant seventh arpeggios in all major and minor keys.

From your friend,
MABEL PELANGE (Age 13),
New York.



DEAR JUNIOR ETUDE:

Last year our group of eighteen young pianists organized a club which we call "The Young Musicians' Club." At our meetings, which we hold once a month, we give short talks and hold discussions on great musicians, and also play for each other. Although we include our teacher at these delightful gatherings, we conduct the club ourselves. I have held the office of president and secretary and consider it a great honor.

From your friend,
HELENE OTTENHEIMER (Age 14),
Utah.

DEAR JUNIOR ETUDE:

We have organized a "Kiddies' Musical Club" and would like to have it entered in the JUNIOR ETUDE. The class is divided into Dictation, Ear-training, Recitation, Musical Playlets. At our last meeting we had to write a composition on "Why Music is a Language."

From your friend,
ESTHER MEYER,
Indiana.

N. B.—As has often and often been stated in the JUNIOR ETUDE columns, there is no entering or joining of any kind in regard to Junior Music Clubs. Any one can form a Junior Music Club who wishes to do so, and anyone who wishes to do so may write and tell the JUNIOR ETUDE about his club or ask for any advice or suggestions.

Puzzle

Each diagonal, upper left to lower right, and lower left to upper right, gives the name of an instrument. Answers must give all words.

```

* * * * *
* * *
*
* * *
* * * * *
    
```

1. An instrument
2. A piece of ground
3. Letter of the alphabet
4. Permission
5. An instrument.

Answers to Ask Another

1. The oboe belongs to the wood-wind instruments.
2. Haydn was born in 1732 and died in 1809.
3. Schumann wrote "The Wild Horseman."
4. *O Solo Mio* is a folk-song of Italy.
5. From the first movement of Schubert's "Unfinished" Symphony.
6. *Morendo* is the Italian term for "fading away," or "dying away."
7. There are seven eighth-notes in a double-dotted half note.
8. The signature of E-flat minor is six flats, the same as G-flat major.
9. A brace is a curved line { placed at the beginning of a line of music to join the treble and bass staves together, showing that they are to be read and played simultaneously. If more than two staves are being used the brace includes them.
10. "Madama Butterfly."

JUNIOR ETUDE—(Continued)

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"My Daily Schedule." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the 15th of June. Names of prize winners and their contributions will be published in the issue for November.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Pupils Recitals

(PRIZE WINNER)

A pupil's recital should afford pleasure to the audience in addition to showing the skill of the pupil.

A music recital should last not more than an hour. To prevent monotony, solos should be interspersed with ensemble numbers. Each piece should be so thoroughly learned as to be played as perfectly as possible.

Stage behavior is important. A pupil should seat himself upon the bench from the right hand side. When comfortably seated the player puts his foot on the pedal and his hands on the keys. At the conclusion the player pauses a moment before rising to allow his last notes to die away into silence.

It is better to use a hall where there is a raised platform and where the surroundings are attractive. If thought has been given to all these points the recital does not become an endurance test for the audience.

LILLIAN CURRAN (Age 13), Texas.

Pupils Recitals

(PRIZE WINNER)

Pupils' recitals are something that every one is interested in. Boys and girls of my age, in fact, of any age, take great pains in memorizing and improving difficult compositions. The recitals give the students their opportunity to become better musicians, are an encouragement and give parents a good idea about just how their children can play. They feel proud of them and they have the teachers to thank for it. Recitals bring out talent in all of us and make us eager to continue to higher ideals.

JAMES HOSNA (Age 11), Illinois.

HONORABLE MENTION FOR MARCH PUZZLES

Marion Downs, Mildred Moorman, Rose Boyd, Frances Duschene, Katherine Markey, Mary L. Smith, Mary Katherine Failla, Elizabeth Early, Carrie Compton, Bertie Wolpert, Edith McKee, Mildred Evans, Wilma E. Tull, Leone Boudreau, Margaret Collins, Eileen Scott, Jeanne C. Tully, Ethel Ross, Patricia Stallwood, Dorothy Merritt, Frances Lofa, Mary Jane Lloyd, Margaret Tremble, Fredrick Gehrev, Virginia Sanderson, Johanna Sieber, Mildred Mendenhall, Phyllis O'Gorman, Elinor M. Leary, George Remington, Phyllis Brown, Louise Geborg, Vivian Lamp, Mabel Perdne, Agnes Bennett, Kitty Lynch, Bernadette Kruger, Mary Jane Heenan, Eileen Rehler, Fern Bereler, Joseph Duschene.

HONORABLE MENTION FOR MARCH ESSAYS

Dorothy Merritt, Mabel Pelange, Dorothy Bergstrom, Jean Litzke, Henry Rose, Anna Groh, Jane Egbert, Frances West, Marie Louise Shelton, Ruth Richmond, Ellis Ray Rasco, Rosalie Dorm, Fern Beseler, Kathryn Sloop, Marguerite Huber, June Shuler, Ray Wimberly, Betty Kolland, Edith McKee, Marlon Morris, Eleanor Breese, Thelma Ruth, Anna Catherine Owen, James Hosna, Jane Marshall, Betty Jane Marshall, Tony Verruni, Mary Voskanyan, Margaret E. Newhard, Helen I. Stewart, Mary Elizabeth Kirsch.

Pupils Recitals

(PRIZE WINNER)

A breathless hush in the room. A little girl in a stiffly starched dress and ribbons made her way to the piano. The teacher breathed a sigh of relief; the recital had started at last.

Are recitals helpful? They are. Think of the little girl's pride when she struck the first note of her solo. How many dreary hours of practice can be enlivened with the prospect of a recital in view!

Ofttimes, a teacher can persuade a lazy pupil to practice when she promises him a part in the coming recital. A recital stimulates; it offers new prospects; it makes one want to accomplish.

And the parents, too! A recital gives them the opportunity to hear their children perform, to compare their progress with that of other children and to listen to a delightful program of music.

True, it means a strain upon the teacher; but the benefits are so great that it is well worth the extra bother and worry, to both pupil and teacher.

ELSIE MITCHELL (Age 13), Illinois.

Puzzle Corner

ANSWERS TO MARCH PUZZLE

1. Beet
 2. Earth
 3. East
 4. Ten
 5. Halter
 6. One
 7. Vengeance
 8. Eat
 9. Need.
- Initials, reading down, Beethoven.
A similar puzzle has been submitted by Robert Blunt, Age 15.
1. A vegetable Beet
 2. Sharp ending Edge
 3. Covet Envy
 4. To work Toil
 5. Hearty Hale
 6. Scent Odor
 7. Mean Vile
 8. Long ago Erst
 9. A number Nine
- Initials, reading down, also spell Beethoven. (Do not send in answers to this.)

PRIZE WINNERS FOR MARCH PUZZLE

Marguerite Huber, (Age 12), Missouri.
Frank Barnes (Age 13), Connecticut.
Keith Dodge (Age 7), Maryland.
There was a little nine year old who sent in a very neat answer, and who might have received a prize. But, for some unknown reason, the penmanship resembled parents or older sisters' penmanship, and did not look like nine-year-old penmanship. Sometimes, nine-year-old penmanship is very excellent, far ahead of the average, in fact; yet anyone who is used to reading junior penmanship can tell the difference. So the moral of all this is "Do not have your parents or older sisters copy your work for you." It just keeps you from winning a prize.

EDUCATIONAL STUDY NOTES ON MUSIC
IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Valse, by Robert Nolan Kerr.



You all know what a waltz, or valse, is like. Here we have a very tuneful *valse* or little valse, the ending *ette* meaning small—as in kitchenette, a small kitchen. In the first measure you will find three pairs of slurred eighths. In each case the second eighth note should be played like a sixteenth note followed by a sixteenth rest. Try to remember this, for it will come in handy later on.

In the middle section there is a 'cello effect which will appeal to you. Although not played loudly, the notes should be full and rich like the notes of the instrument mentioned.

Little Snowman, by William M. Felton.

Perhaps you will think it strange to see a piece about a snowman in a summer issue of our magazine. You must remember, however, that it is not summer in some parts of the world—and there, in those regions, the children are doubtless playing in the snow with great delight and building snowmen very similar to this one which Mr. Felton has described to us.

Play this march with steady rhythm, distinguishing with great care between the short, choppy, staccato notes and those played smoothly. In only a few measures is the pedal to be used.

Little Wildflowers, by M. L. Preston.



Flowers have frequently inspired composers to write music expressive of their beauty and fragrance. Edward MacDowell, perhaps the greatest composer America has produced, wrote many such pieces, two of the most noted being his *To a Wild Rose* and *To a Water Lily*. Here is a pretty tone-picture, by Mrs. Preston, of wildflowers blooming by the roadside. The accompaniment throughout the piece will be very easy for you to play; it is what we call an "Alberti bass," from the fact that an Italian named Domenico Alberti (1717-1740) first introduced it.

Be careful to keep the melody always prominent than the accompaniment.

In the Cathedral, by Mildred Adair.



This very original contribution opens with a closely resembles a *p*. Then after eight measures the very same notes, chords are, as we say, "persed," that is, played after the other in arpeggio style. The effect is pleasant. Notice that the volume indication has now changed from *soft* to *loud*. Now, as comes a short, soft section division in C minor, and at the end of it is a chord which beckons us back to the "key" of E-flat and to theme one. In the appearance of this theme the left hand, once over the right on the even beats, plays a *trill* or *obbligato* or extra part.

Peek-a-boo! by Helen L. Cramm.

If you will turn back to the Educational Notes which immediately follow the music, you will find a short sketch of Miss Cramm's career. Her sack of tunes seems never empty. Here are a lot of nice ones in this waltz for four hands. The parts are about equally difficult, though three or four measures in the *primo* part will prove "tricky" unless fingered absolutely as marked. In two spots the *second* is given the melody. These spots are marked *mf*, mark the melody and require emphasis.

Echoes of Seville, by Frank H. Grey.



Seville, one of the noted of Spanish cities called *Seville*—if you English—or *Seville*—if you are an American. It is not, however, pronounced *See-vil-lee*. Mr. Grey here an excellent rhythmic composition, descriptive of the music, color and dancing in that great city. The tied-over third beat is characteristic of Spanish music, as are also the repeated thirds found on in the dance.

Natural Octave Playing

(Continued from page 447)

large muscles, and (2) these muscles are gradually strengthened and trained with slow practice. *Accuracy* depends on mental power, on endurance and on training (automatic measurement). If the hand or arm is tired, accuracy becomes more difficult. Therefore the student must train for endurance and the direction of the movement.

After thorough practice of these exercises, the student can apply the principles to any and all of his octave passages and gradually work out his own style—as to which combination of movements best suits him—whether more arm and less hand, or more hand (*with* arm) and less arm. Upon this foundation he can build up the pressure-octave and rolling-octave and the very swift octave of almost imperceptible movement.

Small Hands

IF THE hand is small, a large proportion of the practice should be done in sixths. One can also practice with thumb alone (avoiding stiffness, however) and with the fifth finger alone. Small hands

require a higher wrist than do large hands. In case of fatigue, the point where fatigue occurs should be carefully noted and movements closely watched to avoid stress. For instance, a stiff thumb, or wide a stretch may cause fatigue and on the inside of the arm.

For working up speed, work from *slow* to fast, from short passages to long ones. The student should look to the coordination (up and down) of the wrist, balancing sometimes once in an octave, so times oftener, as the passage requires.

In short, both unnecessary movements and unnecessary contractions must be avoided.

But the student is to remember that kingdom of the piano is to be won not by brute force which is outward conquest only. It is a realm of beauty, not of machinery, and it is to be won by the sympathetic, understanding mind, which quires and receptively awaits the results of its experiments. By such study alone he learn to develop not merely octaves octaves which convey the meaning of composer.

Educational Study Notes

(Continued from page 437)

Chant Joyeux, by Ernest H. Sheppard

As in some of Dubois' best organ pieces, this composition opens with a section played entirely on the manuals. In measure nineteen the pedal is introduced and seems especially effective by reason of its delayed entrance. You will observe that in the first two measures of this pedal part the notes are surmounted by both slurs and dots.

This indicates that the notes are to be played semi-staccato.

The B-flat section has several original features. In order to play the first four left-hand groups smoothly, it will be necessary to employ "substitution of fingers" for the successive thirds. Substitution is frequently required in playing.

To the million and one-half children now studying music, we have dedicated this interesting illustration from our new catalogue. It bears the apt title of "Reading, 'Riting, 'Rithmetic and Rhythm."

To those who
TEACH-
to those who
SELL-
to those who
love the
PIANO

By humanly interesting illustration and text, the new Kimball catalogue is destined to perform a real mission of education and it is our hope that you will send for and read a copy of it. As parent, teacher, or dealer—you will find it an inspiration, a help, a revelation in values.

In its attractive pages will be found the most complete showing of the Grand and Upright Piano ever before offered by this seventy-four year established organization.

New beauty of design is complemented by that aggregate of unseen values which has accounted for the fact that there are



now more Kimballs in the American home than any other single make; more Kimballs doing yeoman service in schools; more Kimballs endorsed by the profession.

There is also available a newly printed brochure entitled "The Instrument of The Ages," a most modern exposition of the story of the piano from 2650 B. C. until the present interesting days. We would be very glad to mail you a copy. (Teachers have found it a most valuable ally in their mission of making people piano minded.)

KIMBALL ORGANS

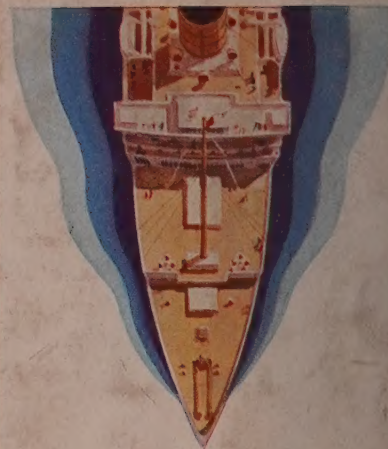
—famous from hamlet to metropolis—are always individual creations. For Residence, Church or Theatre, our Organ Department has a very special and personal service of suggestion, design and estimate.

W · W · KIMBALL CO.

KIMBALL HALL

ESTABLISHED 1857

CHICAGO, U. S. A.



THE CRUISE TRIUMPHANT to . . .

MADEIRA
GIBRALTAR
ALGIERS
MONTE CARLO
NAPLES
ATHENS
JERUSALEM
BETHLEHEM
CAIRO
BOMBAY
DELHI
COLOMBO
PADANG
BATAVIA

The **CRUISE TRIUMPHANT!**

● NEVER BEFORE such a record ship as the Empress of Britain on a round-the-world cruise . . . a 5-day-to-Europe, 42,500-gross-ton, Class AA liner. She sets a new standard in modern travel. She makes an entirely new delight of cruising. Her progress through the ports of the world will be a port-to-port gala, a perpetual festivity. To arrive on the Empress of Britain will be to receive the accolade of the travel world, and the admiration of the whole harbor.

● NEVER BEFORE such private-house luxury for round-the-world passengers. To size and speed, the Empress adds more space per individual passenger than any other ship afloat. You live in your private apartment, with sun and air, controllable heat and ventilation, smart town-house furniture and decorations, electric conveniences. Whether you choose a single perfectly-appointed apartment with bath, or a 5-room royal suite, you will live and be served smartly in all.

● NEVER BEFORE such a happy combination of country club and social-season-in-town amusements. For day, an entire Sports Deck with full-size tennis court, a squash-racquets court, a racing swimming pool. For night, an entire Lounge Deck . . . ball-room, stage, screen, and a smart lounge-bar . . . you dance your way from port to port. See the deck plans; study the itinerary. Your own agent, or Canadian Pacific. Fares from \$2,000; apartments with bath, from \$3,950.

● Canadian Pacific offices: New York, Boston, Philadelphia, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, Los Angeles, San Francisco, Montreal, Toronto, 24 other cities in U. S. and Canada

CANADIAN PACIFIC . . . WORLD'S GREATEST TRAVEL SYSTEM

Empress of Britain

WORLD CRUISE

DECEMBER 3RD FROM NEW YORK

SINGAPORE
BANGKOK
MANILA
HONG KONG
SHANGHAI
PEIPING
GREAT WALL
KOBE
KYOTO
YOKOHAMA
TOKYO
HONOLULU

and 55 other world high-spots

●